

# MUSICAL AMERICA



Edited by

John F. Freund

Vol. VIII. No. 6

NEW YORK, SATURDAY, JUNE 20, 1908

\$2.00 per Year  
Ten Cents per Copy

## AMBITIOUS PLANS FOR CHAUTAUQUA

Director Alfred Hallam Announces  
Program of the Summer  
Educational Work

William Sherwood Again to Head the  
Piano Department—Course in Public  
School Music an Interesting Feature—  
Well-known Soloists Engaged

CHAUTAUQUA, N. Y., June 17.—Alfred Hallam, musical director of the Chautauqua Summer Schools, this week announced his plans. The program, as set forth, is elaborate, and promises to exceed, in general interest and excellence, the work done during previous seasons.

The achievement of the past four or five years in the presentation of the most difficult oratorios, sacred cantatas, and many scores of well-known secular music, has contributed largely to the success of the Summer program. The musical season is divided roughly into two periods, covering two months of the season.

The works to be studied this season will be "The Messiah," Handel, and "Elijah," Mendelssohn, both sung for several years at Chautauqua, and the following new works: "The Manzoni Requiem," Verdi; "The Martyr of Antioch," Sullivan; and "Joan of Arc," Gaul.

As in previous seasons, William Sherwood will be the director of the piano department and Georgia Kober will be his assistant.

The vocal department will be under the direction of Frank Croxton, with the assistance of Mrs. Marie Zimmerman, soprano; Charles E. Washburn and Mrs. Eleanor Stark-Stanley.

Sol Marcossion, of Cleveland, has been placed in charge of the violin department, and Henry B. Vincent will direct the work of organ instruction.

Another important feature of the Chautauqua course will be the department of public school music, a school, not for the study of only one system of music, but for presenting the best known methods according to the underlying principles of modern pedagogy and psychology, the same being applied to each and all "systems." The faculty will comprise Hamlin E. Cogswell, director, Normal Conservatory of Music, Indiana, Pa.; B. F. Croxton, supervisor of music, Lexington, Ky.; James Bird, supervisor of music, Marietta, O.

Among the lecturers for this course will be Alys E. Bentley, supervisor of music, Washington, D. C.; Thomas Tupper, of New York; P. C. Hayden, supervisor of music, Keokuk, Ia., and Charles I. Rice, supervisor of music, Worcester, Mass.

The soloists engaged from July 2 to 31 are: Soprano, Caroline Hudson, New York; contralto, Eva Mylott, London, Eng.; tenor, Reed Miller, New York; baritone, Reinald Werrenrath, New York. August 1 to 30: Soprano, Mrs. Grace Clark Kahler, Tacoma, Wash.; contralto, Grace Munson, New York; tenor, George Oscar Bowen, Stamford, Conn.; basso, James Stanley, New York.

The Sherwood-Marcossion recitals will again be an important feature in the series of concerts.

Reba Dale and Rosemary Glosz began an engagement as alternating *Sonias* in "The Merry Widow" at the New Amsterdam, New York, on Monday.



MYRTLE ELVYN

This Young American Pianist, Who Makes Her Headquarters in Chicago, Has Been Repeating During the Season Just Closed the Successes She Won in the Music Centers of Europe Before Her Return to This Country Last Fall. (See page 7.)

### Arions Sing for President

WASHINGTON, June 15.—The Arion Society of Brooklyn, 150 singers, Arthur Claassen, musical director, sang in the east room of the White House Saturday afternoon for the President and Mrs. Roosevelt and a few invited guests. The program was: "Das Deutsche Lied," P. Fassbaender; "Das Alte Mutterchen," M. Spicker; "Magdalen," A. Claassen; "My Old Kentucky Home," Foster-Van der Stucken; "Schafers Sonntagslied," Kremer.

### Chicagoans End Tour in Panama

CHICAGO, June 16.—Mrs. George A. Hughes, formerly of Minneapolis, now of Chicago, together with T. A. Whitworth, pianist, and James Walker, violinist, have completed a successful concert tour of the Isthmus of Panama, having secured the first entering concession from the government. They gave concerts in Colon, Cristobal, Epin, Pergona, Culebra and Panama. C. E. N.

### VON NIESSEN-STONE IN OPERA

Well-known German Mezzo-Contralto to Sing at Metropolitan Next Year

Matja von Niessen-Stone, the German mezzo-contralto, has been engaged, on advantageous terms, by Giulio Gatti-Casazza for the Metropolitan Opera House next season, when she will sing in the Wagner operas and other works of the German school. The negotiations for the engagement, which were begun at Gustav Mahler's instigation, were completed a few days ago by cable.

Mme. von Niessen-Stone thereupon decided to give up the large Summer class of pupils awaiting her in Newport and sailed on Thursday for Germany, where she will spend the Summer coaching for the roles in which she is to appear.

She will continue to give two days a week to her pupils at the Institute of Musical Art next season.

## HOSTILITY TO OUR SINGERS IN ITALY

Rabble Riotous When an American  
Artist Refuses Demands  
for Money

Private Letter Received in New York  
Exposes Difficulties Many Aspirants  
from This Country to Career in Opera  
Have to Face in Southern Europe

The reverse side of the supposedly favorable conditions in Italy for American aspirants to honors on the opera stage is shown in a private letter received in New York this week from an American who happened to attend a recent performance at Lake Maggiore in which a young artist from this country was assigned one of the leading roles. The letter speaks for itself to ambitious young-singers who consider no sacrifice too great to be made to enable them to get to Italy—imagining in their blissful ignorance that as soon as they arrive there and have had a few months' coaching with native teachers the operatic career is a rose-strewn path. It runs as follows:

"A few days ago the American bass-baritone, Rice Bond, who had studied in New York, Paris and Italy, sang the part of the Count in Bellini's 'Sonnambula' at Lake Maggiore. I happen to know that a short time before the opera began a large number of the proletariat of the town demanded of Mr. Rice Bond certain remuneration to make no disturbance against an American artist during the opera. Our fellow-citizen simply told them to go and do their worst, as he would pay nothing. Result—the better people present applauded the beauty of his voice in *Vivaro* and other parts of the opera, while the rabble pounded and thundered like demons, so much so that several women had to leave the theater. Still, Rice Bond smiled and went on through the opera, not losing a note, and with superb sangfroid.

"After the performance the conductor, Signor Preti, freely congratulated him on what he had done with such a public, as well as for his fine singing, telling those present that he knew few, even among seasoned artists, who could have done the same under such anarchic conditions."

### Chicago Musicians Off for Europe

CHICAGO, June 15.—Ernesto Consolo, the distinguished pianist, sails on Thursday on the *Savoie* for Havre, and will meet his wife and family at Lungano, Switzerland, to remain abroad two months. On the steamer is Herman Devries, the famous vocal teacher of the Chicago Musical College, who is accompanied by his wife and sister-in-law, Blanche Adler. They will remain abroad until September, spending a major portion of their time on the old Devries estate, near Paris. C. E. N.

### Leonore Wallner to Sing Here

Leonore Wallner, a mezzo-soprano, who has rapidly acquired a reputation in Germany and England for highly refined and musicianly singing, and who is an exponent of Brahms and the Ultra Modern School, will come to America early next year and give ten recitals, all of which have already been sold by her manager, Martin H. Hanson.



## JULIAN EDWARDS'S AMBITION IS TO WIN SUCCESS IN THE ORATORIO FIELD

Composer of Light Operas Would Rather Have His Name Identified with Sacred Cantatas, of Which He Has Already Written Several—Once Hissed Wagner, Now He Lauds Richard Strauss—No Set Rules for Librettists and Composers to Follow, He Says



**A** MAN who composes comic opera and packs a house on the most sweltering night in the Summer, yet whose ambition is to write cantatas and oratorios, who was once proud to have hissed when Wagnerian opera was first produced in London because he deemed the music too revolutionary, but who now thinks that in composing "Salomé" Strauss has reached the top-most height so far gained in music—that is Julian Edwards, whose "Gay Musician" is now having such a successful run at Wallack's Theater.

It was on the stage of the theater, just behind the footlights, with the canvas shrouded seats of the auditorium stretching out in front, with the perspiring stage manager "putting an understudy through," almost at the backs of our chairs, that I sat with Mr. Edwards a few days ago and talked of opera in general, sometimes of the "Gay Musician" in particular, and once in a while in reference to some of the many operas Mr. Edwards has to his credit, such as "Jupiter," in combination with Harry B. Smith, "Madeleine, or the Magic Kiss," "Brian Boru," "The Wedding Day," "Love's Lottery," written for Mme. Schumann-Heink, and "When Johnny Comes Marching Home."

Mr. Edwards was speaking of the work of librettist and composers. "I don't believe," he said, "that any composers or their librettists or, in fact, any collaboration of creators of words and music, can ever be governed by hard and fast rules—everything must be governed by the exigencies of the occasion."

"In collaboration a composer may find it well to alter his music, or it may seem advisable for the librettist to change his meter, sometimes even the sentiment of a song, so that a more harmonious whole may be evolved."

"To my mind the ideal collaboration between the musician and the librettist is that of Gilbert and Sullivan. They stand alone."

Coupled with the class of music which Mr. Sullivan created we have the exceedingly clever lines of Gilbert. Why, one can read 'Pinafore,' 'Mikado,' 'Patience,' or any of the rest of them through to-day merely for the words, and of what opera since theirs can this be said? It is an exception to find a lyric in which, even if there be clever music, the words are not absolutely silly.

"When I say that Gilbert and Sullivan have not been excelled, I am not speaking only of English comic opera, but of light German works and of the French *opéra comique* as well."

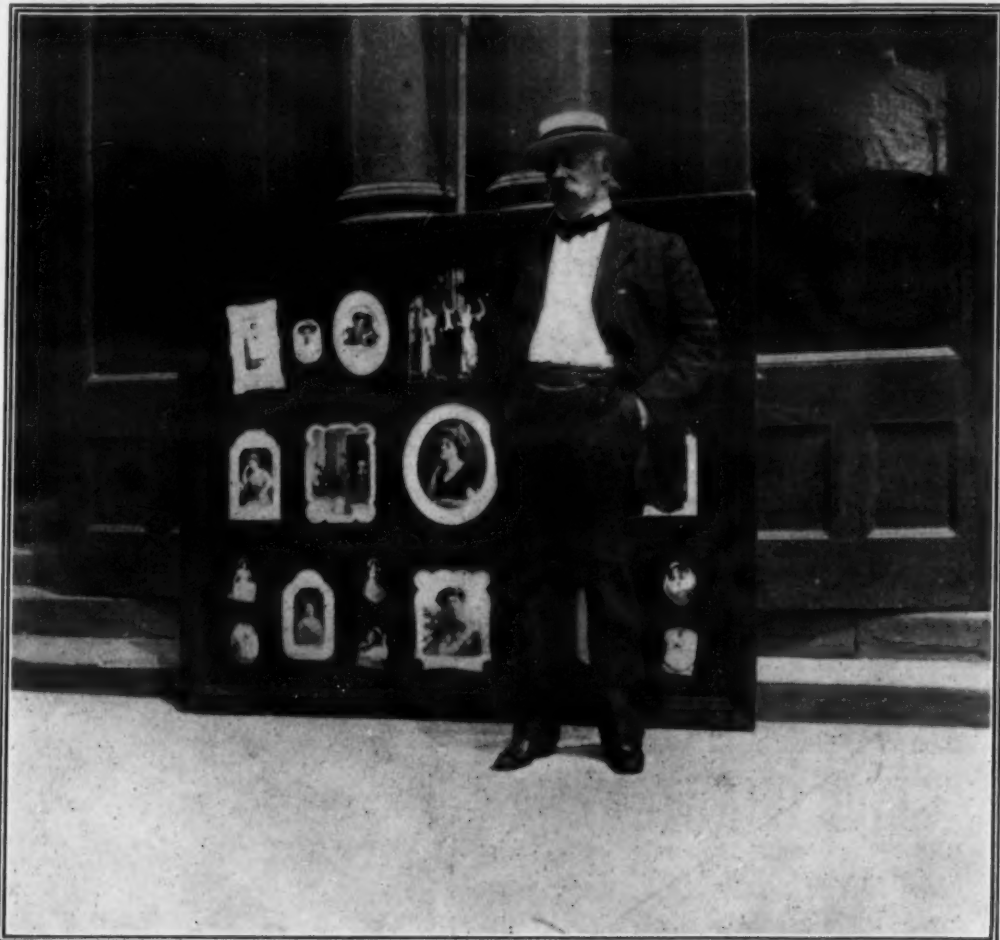
"Of making many operas, just as of making many books, there is no end, but I do not think that many of the accusations brought against several composers as to their taking another's music, altering it slightly, will hold. And so, I think, there is nothing in the allegations against Franz Lehar. It is, at least, queer that if the 'Merry Widow' waltz was lingering around so many years, as some people say, no one should have heard it before, or that when it was brought forth by Mr. Lehar it should at once have made such a world-wide sensation."

"The 'Merry Widow's' big hit may be explained, perhaps, by the fact that people had been accustomed to hearing so much absolute rot that they had settled down to think that there was nothing else, and so, when something meritorious came along it was at once seized upon by a public who had taken the inferior stuff, not because they liked it, but because there seemed to be no better to be had."

"As to the 'Gay Musician' it is a very light thing. I was six weeks composing the music. There are almost four hundred pages of orchestration. When the rehearsing of the melodies began, only part of the first act was orchestrated."

"You will sometimes hear criticisms of the voices in comic opera, many persons saying that better voices could be gotten at no greater expense, but it should be remembered that in comic opera the acting makes a good part of the effect, as also does the personality of the actor, and it is most difficult to get a combination of all three, and sad, though it may seem, personality and ability to act usually win out."

"You will not often find a comic opera composer who is really desirous of going in for a higher class of work, and sometimes I think I must be a queer combina-



JULIAN EDWARDS

The Photograph from Which This Reproduction Was Made Was Taken for "Musical America" in Front of Wallack's Theater, New York

tion, for that is exactly what I wish to do. I am about to write an oratorio called 'Mary Magdeleine,' with Herbert Klein, and it is my ambition to have my name identified with that kind of work. I have written several sacred cantatas, one 'The Mermaid,' given at Carnegie Hall by the Brooklyn Oratorio Society; another, 'The Redeemer,' given at Ocean Grove; and a third, 'Lazarus,' sung at Chautauqua. I have also a grand opera in four acts under way."

"It may surprise you also that I, being the composer of a thing like the 'Gay Musician,' yet think 'Salome' is the best thing ever written, but such is the truth."

"Why, Strauss is as far in advance of Wagner as Wagner was of Mozart. I, with many another musician, thought at the time 'Tannhäuser' was produced, in London, that the sun rose and set in Mozart, and that Wagner was impossibly revolutionary. I was steeped in the clas-

sics, and I was proud to have hissed 'Tannhäuser' in London."

"Ah, well, I can now laugh at my idea then, and now, after comparatively few years, some of us really think that Wagner is old-fashioned. *Sic transit gloria mundi.*"

"With that in mind, who is to say but that one day we shall be placing Strauss, with his music, among things of antiquity?"

The panting chorus girl behind our chairs had seemingly gotten her part of the song, "The Box Office Tells the Story," to the satisfaction of the stage manager—at any rate, she was allowed to rest, just as Mr. Edwards and I went out into the hot, hot sun."

"Not the most ideal theater weather, is it?" he said, as I departed.

Yet that night I saw people backed three or four deep standing behind the seats downstairs. Will Mr. Edwards achieve this result when he presents his oratorio?

LEE.

### BOSTON'S NEW SCHOOL

Messrs. Fox and Buonamici Busy with Plans for Coming Season

BOSTON, June 15.—Plans for the new Fox-Buonamici School of Pianoforte-Playing, which will open in September, are progressing in the most satisfactory manner and it is apparent from the applications already received that the first year of the school will be most successful.

Both Mr. Fox and Mr. Buonamici are well known in Boston, both having devoted their attention to concert and recital work and to teaching for the past ten years.

Mr. Fox has given up his extended European trip this Summer as it would seem imperative that he should give his personal attention in company with Mr. Buonamici to the arrangement of details. It is possible he will make a short trip to Germany the latter part of the season, but the ma-

jority of the Summer he will spend at Mr. Buonamici's Summer home in Cape Cod. Both gentlemen will be in Boston a part of nearly every week during the Summer to attend to matters connected with their school.

D. L. L.

### New York Soprano for Augsburg Opera

Josephine Schaeffer, the New York soprano, who is one of Emma Thursby's pupils, has been engaged to sing at the Municipal Opera in Augsburg, Germany, for the next two years. Word has just been received in New York of her recent success in several rôles in Innsbruck, Austria.

Felix Berber, the violinist, formerly of Munich, latterly of the Hoch Conservatory in Frankfurt-on-Main, will move to Geneva, Switzerland, in September to assume the position left vacant at the conservatory there by Henri Marteau.

### OVER \$20,000 PROMISED

New York Symphony Society Subscribers Make an Early Start

Besides Mme. Nordica, whose gift of \$1,000 was previously acknowledged, the list of subscribers to the Orchestra Fund of the Symphony Society of New York contains among other names the following: Samuel S. Sanford, Charles H. Ditson, Harry Harkness Flagler, Frank A. Munsey, Mrs. John E. Zimmermann, Henry Seligman, Mrs. C. B. Alexander, Otto H. Kahn, Robert J. Collier, Miss A. C. Flagler, Albert Lewisohn, Mrs. Frederick T. Van Beuren, Mrs. Frances Hellman, Frank H. Simmons, Mrs. Jesse Seligman, Edward S. Harkness, Caroline de Forest, Rudolph Schirmer, Mrs. Trenor Park, Charles E. Sampson, Mary R. Callender, Jefferson Seligman, Isaac N. Seligman and Richard Welling.

In spite of the fact that many of the

directors of the society have not been heard from yet, the amount subscribed for the coming season is in excess of \$20,000.

### Engaged for Sunday "Pops"

The following ensembles of string players have been engaged by Hermann Klein to take part in his coming series of Sunday popular concerts at the New Deutsches Theater, New York: Oliver Mead, quartet; Flonzaley, quartet; Altschuler, quartet; Hugo Heermann, of Chicago, quartet; Leken, of Boston, quartet; Gallico, New York, trio; and Maud Powell, trio. Arrangements are also in progress with the new Hess-Schroeder quartet.

Bachmann, the baritone, who has been connected with the Berlin Royal Opera for many years, retires from the company of that institution at the end of this season. He will make his farewell appearance in the title rôle of Verdi's "Falstaff."

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1 the Above Remarkable Collection of Photographic Reproductions Are Represented, Reading from Left to Right in the Top Row: Gertrude Krum-Nathansen (Copenhagen Theater, Copenhagen); Toni Braun (Stadt Theater, Leipsic); Betty Seidl (Central Theater, Dresden); Hermine Hofmann (Theater des Westens, Berlin); Elsa Tuschkau (Court Theater, Mannheim); Lina Doninger (Theater des Westens, Berlin). Second Row: Minni Milton-Waldeck (Neues Operetten Theater, Hamburg); the Next "Sonia," Whose Figure Extends Nearly to the Bottom of the Group, Is Reba Dale (Colonial Theater, Chicago); Tina Heinrich (Metropol Theater, Cologne); in the Center, Lina Abarbanell (New Amsterdam Theater, New York); Grete Meyer (Rembrandt Theater, Amsterdam); Ethel Jackson (New Amsterdam Theater, New York). In the Bottom Row: Mizzi Guenther, the Creator of the Rôle in Vienna; Hansi Reichberg (Theater an der Wien, Vienna); Louise Pounds, Who Sang the Rôle in the English Provinces; Lily Elsie (Daly's Theater, London) and Lola Carena (Deutsches Landes-Theater, Prague).



## TWO CHORUSES SING IN LOS ANGELES

**J. B. Poulin Conducts "Crusaders"**  
—L. Campanari Leads  
Treble Clef Club

LOS ANGELES, June 13.—Last week's choral concert, given under the direction of J. B. Poulin at Simpson Auditorium, was one of the most remarkable events of the sort ever given in this city, enlisting as it did the services of one hundred prominent local musicians.

The work produced was Gade's "Crusaders," which has seldom been done in the West.

The unusual feature of the chorus was its composition. It was decidedly an affair of art for the love of art, for it was composed, not as choruses are ordinarily composed, but of well-known soloists engaged in church and concert work.

Mr. Poulin also had an orchestra captained by Arnold Krauss, concert-master of the Symphony, and the ensemble, while showing at moments some lack of "team work," was the most brilliant that the town has witnessed for many months.

Solo parts were taken by three well-known singers, Mme. Geneva Johnstone-Bishop, soprano, sang *Armida*; Edmund S. Shank sang *Peter*, bass, and to Abraham Miller, tenor, was entrusted the rôle of *Rinaldo*.

The choral interest which has sprung up in Los Angeles recently, at the end of a season which has been marked by financial depression, is almost unaccountable. Just a few days before Director Poulin's notable undertaking Leandro Campanari, of the Scala and Manhattan Opera Houses, was heard at the Auditorium as director of the Treble Clef Club, of women's voices, and a large orchestra.

Mr. Campanari's artistry was evident in



**J. B. POULIN**  
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the direction of an unusually fine orchestral program.

Choral work here now may be declared practically at a pause, owing to the oncoming of the Summer months, but it is certain to be taken up again in the Fall in a very resultful way. J. J.

### DR. WUELLNER'S PLANS

**Celebrated Baritone Will Make New York Début on November 14**

It has now been definitely decided that Dr. Ludwig Wuellner, accompanied by his associate, Coenraad V. Bos, will come to this country next season. The first recital in New York will be on November 14, dates having been booked until the end of April. The baritone will probably remain until the end of May, not having accepted any engagements in Europe for next Spring.

It is Dr. Wuellner's intention to thoroughly explore the Rocky Mountains before returning to Europe. His reappearance in Berlin has been arranged for October, 1909. He last sang in Berlin in April, when Max Fiedler, the new conductor of the Boston Symphony, was engaged by Dr. Wuellner to conduct. Mr. Fiedler also conducted the orchestra at the large concert of the Bos Trio, Amsterdam, on April 1.

The Philharmonic Chorus, of Buffalo, N. Y., will hold its annual outing at Niagara Falls, on Sunday, June 27. In the evening a concert will be held in the Clifton House, after an elaborate spread in the afternoon.

### MISS MANDEVILLE'S SUCCESS

**Pupil of Anna Miller Wood Sings in Opera in New England Cities**

BOSTON, June 15.—Nativa Mandeville, one of Anna Miller Wood's professional pupils who sang so brilliantly at Miss Wood's recent artist pupils' recital in Steinert Hall, has appeared with marked success in concert and French opera in Worcester, Providence, Fall River and Lynn during the past few weeks.

Miss Mandeville is a French Canadian, is young, possesses a pleasing personality and has been very successful in her public work. She has studied for the past five seasons with Miss Wood, who is her only teacher. During the past season Miss Mandeville was for several months with the Herald Square Opera Co., of New York, touring the East and Canada in light opera. Last season she sang with great success in concert with Mrs. Bertha Cushing Child, the contralto, and Charles Dyer in Worcester. D. L. L.

### Adela Verne's Season Extended

Adela Verne, the distinguished young English-Bavarian pianist, who will be one of the prominent additions to musical life

in America next season, has already been compelled to agree to a longer tour than at first she contemplated. Her manager, H. B. Schaad, had booked forty concerts east of the Mississippi River when a demand for the artist came from California. Miss Verne's first American appearances were on the Pacific Coast a year ago. San Francisco, Los Angeles and the smaller cities beyond the Sierras gave her unstinted praise, and she will be called upon to add twenty recitals for California next season. This section will be visited after New Year. Miss Verne's New York début will be at Carnegie Hall, late in October.

### BEGIN ON MUSICAL COLLEGE

**Ground Broken in Chicago as Dr. Ziegfeld Celebrates Birthday in Berlin**

CHICAGO, June 15.—By a strange coincidence, while Dr. F. Ziegfeld, president of the Chicago Musical College, was celebrating his birthday with a banquet in Berlin last Wednesday, laborers broke ground for the new Chicago Musical College building in this city, 5,000 miles away. It was also a happy incident of this occasion that the genial gentleman received the congratulations of the North German Lloyd Steamship Company, with an invitation to return with his family as the guests of the company in the *Kronprinzessin Cecilie* on June 24.

William K. Ziegfeld, the manager of the Chicago Musical College, accompanied by his brother, Carl Ziegfeld, the treasurer of the big institution, intended superintending the breaking of ground at No. 246 Michigan avenue. C. E. N.

### McCLINTOCK HOME AGAIN

**Librettist of Nevin's Opera "Poia" Was Honored by German Royalty**

PITTSBURGH, PA., June 15.—Walter McClintock, the young Pittsburgher who furnished the inspiration to Arthur Nevin to write the music of the Indian opera "Poia," returned last week from Germany, having been dined by the Crown Prince and Princess of Germany.

Mr. McClintock was the guest of the Prince and Princess May 13 and was also the guest of other German nobility. To a *MUSICAL AMERICA* man he said:

"Mr. Nevin is now about ready to produce 'Poia' abroad, but I do not know just when he will put it on the boards. It has undergone considerable transformation since it was first produced in Pittsburgh." E. C. S.

### Phila. Operatic Society's Activity

PHILADELPHIA, June 15.—The lecture on "Les Huguenots," delivered by John Curtis, president, before the Philadelphia Operatic Society last month, is being distributed to the members in pamphlet form. The association has also just issued an official organ, entitled *The Opera*, to be published monthly under the editorship of George King, assistant city editor of *The Evening Telegraph*. It will recount chiefly the doings of the society. S. E. E.

Alburt Rosenthal, who is at present in Germany, will return to America early in September for his second tour.

## FIRST NEW ORLEANS PLANS ANNOUNCED

**Elman to be Soloist for the Philharmonic—A New String Quartet**

NEW ORLEANS, June 13.—Mischa Elman has been engaged by the Philharmonic Society for one recital some time in January. Although no official announcement has been made, it is almost certain that Gabrilowitsch will be the attraction offered for the second concert.

A new string quartet has just been formed, under the title of the Mozart String Quartet. O. C. Stone, a powerful factor in local music life, is the manager. The artists are: Hy. Wehrman, first violin; R. Salomon, second violin; M. Bazing, viola; M. Grisai, cello.

Etta Madier de Montjau, after spending several months here with her mother, has returned to Paris, where she will devote herself to teaching.

Edith Gardner sails the latter part of this month for Paris, where she will pursue her studies under a celebrated teacher.

News has been received of the improved health of Ferdinand Dunkley, who is now recuperating in New Mexico. As a moving spirit in all matters musical, his absence has been missed, and his return in the Fall is looked forward to with interest.

Corinne Mayer, vice-president of the Philharmonic Society, sails for Paris at the end of the month.

Jeanne Salomon, sister of the violinist, and herself an accomplished pianist, will leave this city shortly to reside permanently in France. Miss Salomon will devote herself to the study of singing.

### ST. LOUIS SUMMER MUSIC

**P. G. Anton's Quintet Gives Garden Concerts—Creative Engagement Ends**

ST. LOUIS, June 15.—Creative will close his engagement at the Jai Alai this week.

P. G. Anton, the well-known cellist and member of the Symphony Orchestra, has again surrounded himself by his quintet and is giving Summer chamber music concerts at Priester's Garden. Here the cognicenti gather nightly for a bit of a musical treat that can be had nowhere else in just such pristine form. The pretty garden is a splendid background for this style of music, which is almost strictly classical. E. H.

### Morena Pleased with New York Season

MUNICH, June 13.—Berta Morena, the Wagnerian soprano, who has returned to Munich, is delighted with her season in New York. She says the New York audiences are just as responsive to art as any public in the world and declares the performances of "Fidelio" conducted by Mr. Mahler were simply unique in her experience.



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## CINCINNATI COLLEGES END WORK OF SEASON

Norwood Choral Club Sings Cantata and Plans Are Made for Summer Opera Season

CINCINNATI, O., June 15.—The important musical happenings in Cincinnati during the past week were the commencement exercises at the College and Conservatory. The College of Music commencement was held Thursday evening in Music Hall.

The College Orchestra under the direction of Henry Ern, and the chorus under the direction of Louis Victor Saar, offered a substantial part of the program, but, of course, special interest was taken in the solo numbers by the graduates.

The address was made by Lawrence Maxwell, Jr., president of the Cincinnati May Festival Association, and the diplomas were presented by the Hon. Julius Fleischmann of the Board of Trustees.

The complete program follows: Finale, from Symphony (Haydn), the College Orchestra; "Zigeunerweisen," for piano and orchestra (Tausig), Mary Love Akels and the College Orchestra; Spring chorus and ballad, from "The Flying Dutchman" (Wagner), the College Chorus and Ruth Morgan, soprano, Laura Baer, contralto, and H. Kellar, tenor; Concerto for Violin (Vieuxtemps), Florence Hardeman; overture, "Figaro's Wedding" (Mozart), the College Orchestra.

On Friday evening the graduating exercises were held at the Cincinnati Conservatory of Music, and the Conservatory Hall was fairly packed with an enthusiastic audience. The Conservatory Orchestra and Chorus were under the direction of Bernard Sturm, who has assumed the baton of these organizations during the illness of Signor Tirindelli. The soloists were Florence Teal, Mary Fletcher Gray and John A. Hoffmann. The address of the evening was made by Dr. Charles Frederick Goss who afterwards presented the diplomas to the fifteen graduates.

The members of this year's class include: Mrs. Alma Newton Anderson, Rudolf Arens, Chalmers Dancy Clifton, Lowela Hanlin, Ethel Glenn Hier, Emma Leonora Manning, Iva D. Moore, Martin Read, Jr., Alma Schneider, Lilly Lee Smith, Margaret Sweeny, Florence Anna Teal, Adrienne Dorothy Wallace and Mrs. Ora M. Reams.

The Norwood Choral Club has just concluded its first season with a concert under the direction of Prof. A. J. Gantvoort. The cantata "The Building of the Ship" was given, the solo parts being taken by Ruth Morgan, Ida Hoerner, Hougard Nielson and Herman L. Gantvoort.

The opera season in Chester Park will open on June 21. The company which will be heard in Chester Park this Summer is the Metropolitan English Opera company, which filled an engagement of three months in the Auditorium at Chicago this Spring. Heading this company is Joseph F. Sheehan.

F. E. E.

Felix Weingartner has been unanimously chosen as director of the Vienna Philharmonic Society, and has accepted the appointment. This puts an end to the system that has been followed during the past five years of engaging guest conductors for the different concerts. Incidentally, it is the first time on record that the conductor of this society has ever received a unanimous vote.

## SUSAN STRONG AGAIN HEARD IN LONDON SCHUMANN-HEINK EARNED \$100,000 THIS SEASON



SUSAN STRONG AS "ELSA"

This American Soprano, Who Created a Sensation Two Years Ago by Opening a Laundry in London, Has Just Given Her Annual Recital

LONDON, June 9.—The recent song recital given in Bechstein Hall by Susan Strong, the American soprano, proved to be of unusual interest. The first group on the program consisted of seven charming examples of English songs of the sixteenth and seventeenth centuries, for which the singer had made special research at the British Museum.

Following these came the "Schillflieder" ("Reed Songs") by the Hungarian composer, F. Korbay, with violin, cello and piano accompaniment, the composer presiding at the piano. These two groups aroused the special attention of the press. The recital closed with German and French songs.

Miss Strong was one of the few Americans who were entrusted with leading rôles at the Metropolitan at the time, a few years back, when as a rule Americans were "operatically" almost without honor in

their own country. Since leaving the operatic stage she has lived practically all the time in England, singing in concerts and teaching.

Two years ago, feeling that to be wholly dependent upon art is detrimental to art itself, she had the courage to start a laundry in London, which was noted at the time in MUSICAL AMERICA. This naturally created great surprise in the music world, but it was soon demonstrated that to establish and superintend successfully a laundry where fine laces and lingerie, which had formerly been sent to Paris, could be done equally well right here in London, did not interfere with Miss Strong's music in the least. She never fails to devote two hours daily to singing, beside doing a great deal of teaching during the Winter season and continuing to fill such engagements as she cares to accept, giving an annual concert of her own during the Spring season.

L. J. P.

Contralto Will Leave in October for European Concert Tour—Her Plans Announced

Mme. Schumann-Heink closed her tour for the season in Burlington, Vt., on Wednesday evening of last week and on her return to New York, consulted with her manager, Henry Wolfsohn, regarding her plans for the future, which principally consist of her long European tour, as contemplated for next year, commencing in October. Mme. Schumann-Heink will sing only a few concerts here next season and they will be late in September and in October, one of which will be the inaugural of Brooklyn's new Academy of Music on October 1, and the rest in New England. Mme. Schumann-Heink will spend the Summer with her family in Singac, N. J., excepting for some concerts during July and in August; in Ocean Grove, Norfolk, Conn., Indianapolis, Ind., and at a festival in Winona Lake, Ind., in August.

During the past season Mme. Schumann-Heink has traveled 36,068 miles, singing before a public of nearly 175,000 people, which aggregated nearly \$250,000 in paid admissions. She sang 130 concerts, twelve of which were for charity, and visited ninety-six different cities, traveling in thirty States and in the District of Columbia. Mme. Schumann-Heink would not say what her net earnings for the year had been, but her personal manager, William Rapp, said they were more than \$100,000.

## MISSOURI TEACHERS TO MEET

Much Good Music and Important Papers Promised at Convention

ST. LOUIS, June 15.—Especially interest attaches to the thirteenth annual convention of the Missouri State Music Teachers' Association, to be held here on June 23-26. Many particularly timely papers are to be read and excellent musical programs have been arranged.

After a business meeting in the afternoon, on Tuesday evening, June 23, a concert will be given, those taking part being Beulah Reese of Bucklin, Rhettia Hesselberg of Carthage, Adah Black of St. Louis, Malin Burnett of St. Charles, D. R. Gebhart of Kirksville and Paul Wells of Carthage.

At Wednesday's session, in addition to the musical program, papers will be read as follows: "The Practical Side of Vocal Teaching," Charles Davis Carter, Columbia; "The Place and Function of Polyphonic Playing in Piano Study," W. L. Calhoun, Carthage; "The Function of Music in the Mental Development of the Child," Mr. Witmer; "Absolute Music, the Music of the Future," Capt. Hawley.

The papers to be read Thursday are: "The Object of Music in the Public Schools," E. L. Coburn, supervisor of music, St. Louis public schools; "The Relation Between the Private Teacher and Music in the Public Schools," D. R. Gebhart, Kirksville; "How Composers Compose," E. R. Kroeger, St. Louis; and for Friday, "The Place of Music in Divine Worship," the Rev. Jacob R. Meeker, Compton Heights Congregational Church; "The Choir," Charles Galloway, organist, St. Peter's Episcopal Church, and "The Music Committee," H. M. Blossom, First Presbyterian Church.

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## PUPILS OF SHERWOOD SCHOOL GET DIPLOMA

Distinguished American Pianist Pro  
sents Successful Students in  
Graduation Concert

CHICAGO, June 15.—The Sherwood School gave its closing concert and commencement in Music Hall, Fine Arts Building, Thursday evening.

Nine concertos and four piano solos and one violin solo comprised the interesting program. The orchestral parts were supplied on the second piano by William Sherwood.

The presentation of the program reflected great credit upon Mr. Sherwood's work during the season. The graduates are as follows:

Piano, harmony, counterpoint and history of music: Bernice Vivian Crain, Greencastle, Ind.; Harriette Dorn, Kansas City, Mo.; Charles O. Hargrave, Estherville, Ia.; Ethel Lathrop Marley, Chicago; Lillian Mary Martin, El Paso, Tex.; Inez Nixon, Montezuma, Ind.; May Eugenia Sellstrom, Jamestown, N. Y.; Mertie May Whiting, Marion, O. Voice, harmony and history of music: Hazel Lorine De Groot, Hartshorn, Okla.

Teacher's certificate, piano, harmony and history of music: Etta Irene Brown, Chicago; Hazel Lorine De Groff, Hartshorn, Okla.; Helen Hamal, Chicago; Marie Louise Kamp, Quincy, Ill.; Mina Eloise Kauf, Hastings, Neb.; Elizabeth E. Keller, Chicago; Laura Turner McWhorter, Chilli-cothe, Ill.; Susanne Osmon, Morris, Ill.; Harriet Irene Peterson, Reno, Nev.; Carolyn Schmidt, Chicago; Julia E. Sheldon, Chicago; Carola Strauss, Aberdeen, S. D.; Bessie Lucretia Sweet, Chicago; Frank B. Taylor, Youngstown, O.; Blanche Irma Tomlinson, Chicago; Mary A. Tris, Burlington, Ia.; Mabelle Woodcock, Hot Springs, Ark. C. W. B.

## A New "Merry Widow" in Harlem

A new German "Merry Widow" company began a run that is to continue all through the Summer at the Harlem Casino last week. The star of the company is Albertina Margadant, the *Sonia*, or, rather, *Hanna Glawari*, as the widow is called in the German version. Louise Barthel sings and dances *Prince Danilo*. The Casino is crowded nightly to hear the latest interpreters of "Die Lustige Wittwe."

Two Paris singers, Émile Engel and Jane Bathori, have announced their marriage.

**This Young American, Formerly of Boston, Will Sing at Kiel Opera Again Next Year**

the ranks of opera singers in this country. She has made a number of guest appearances in Berlin, singing *Violetta* with great success at Kroll's Theater and *Marta* in d'Albert's "Tiefland" and *Antonia* in "Tales of Hoffmann" at the Komische Oper.

J. M.

## American Violin School Commencement

CHICAGO, June 15.—The American Violin School, under Joseph Vilim's direction, gave its annual commencement last Monday evening, in Kimball Hall. The violin orchestra, under Mr. Vilim's bâton, opened the program. The graduates were Harry

J. Dunham, Melvin Martinson and John Mason, and those of the certificate class were Daniel Flohrs, Fred Kase, Nadine Moore, Joseph Novota and Emma Tins. Joseph Vilim received a diploma for solo violin playing. Mark Vilim was the piano accompanist. C. W. B.

### Mr. Protheroe's Oratorio Sung

CHICAGO, June 15.—A notable concert was given at the West Side M. E. Church Thursday evening, June 11, when a chorus, under the direction of H. W. Owens, gave a part-song program and a cantata—Daniel Protheroe's "A Song of Hope," with Mr. Protheroe singing the baritone rôles. Two other compositions of his, "Love the Dearest" and "Haste to the Holy Isle," were also given. Other numbers on the program were sung by Helen Meeks, Margaret W. Owens, Wilma Anderson, Ledru Treider, Martha Davis Lloyd, Norma Gibson, Cora Betts and Edward Walker, the well-known tenor. Mr. Protheroe's cantata comprised the second part of the program. C. W. B.

### Mme. Rivé-King for Bush Temple

CHICAGO, June 15.—The Bush Temple Conservatory announces that Mme. Rivé-King has been added to the piano department and William A. Willett will be at the head of the vocal department. The school is to be under the absolute direction of Kenneth Bradley, formerly manager of the School. The dramatic department has been augmented by Edward Dvorak, which will give the school one of the strongest faculties in the West.

C. W. B.

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## IS CHICAGO WINDY? ASK MYRTLE ELYVN

Pianist, Fresh from Experience in  
Columbus, Ga., Finds Rival  
for Home City

CHICAGO, June 15.—"Chicago the 'Windy City'? Did you ever hear of Columbus, Georgia? If Chicago is claiming to be a windy town it owes an apology to Columbus,—really it does."

Myrtle Elvyn, the American pianist, who makes her home in this city, thus expressed herself on her return from a concert tour of the South.

"From what I observed down in Columbus," she said, "our ordinary Michigan avenue breeze would be considered a mere zephyr. I have lived in Chicago most of my life,—except a number of years abroad,—and, while I remember having had some difficulty now and then turning the Masonic Temple corner, I do not remember any time that the wind tied up the street cars and suspended things generally. Some one tried to make me believe that the wind blew so hard in Columbus that the cars couldn't make any headway against it, but I was hardly credulous enough to think that. I saw plenty of evidences, however, that Columbus and not Chicago is the real windy city, and I don't like to see Chicago claim any distinction, even in the matter of mobility of atmosphere, that is not its own."

Miss Elvyn's conception of Columbus was obtained during an unusual concert experience in that city. She was announced to appear there, but, two days before the concert, the town was struck by a cyclone. Nevertheless she was determined to keep her engagement, and she arrived on time prepared to render her program. She found street car traffic at a standstill and the population thinking about other things besides Beethoven's Sonata Appassionata, or Mendelssohn's Scherzo in E Minor, for in some places the cyclone had taken down the decorated ceilings and substituted the starry heavens instead.

Miss Elvyn stuck to her determination to play, and some of the folks who still had roofs over their heads, braved the elements to hear her. Half way through the program,—with a splutter and flash,—the lights went out, leaving pianist and audience in pitch-black darkness. But there was no panic or serious alarm, for the plucky Chicago girl at the piano, with scarcely a quaver, finished the number, receiving enthusiastic but ghostly and unseen applause.

In the meantime a stage carpenter had found a greasy kerosene lantern. With the aid of this, in the hands of an usher, the pianist finished her program, the audience sitting in the darkness and enjoying her skill while they admired her presence of mind.

"I think the Columbus people were lovely to sit through all that," said the pianist. "Indeed, before I left there, I found they were splendid people. I hope some time to go back and meet them again under more favorable conditions." C. W. B.

### Hammerstein's Winning Way

[C. H. Meltzer in the N. Y. American]  
Sometimes I think it must be his smile, sometimes I fancy it may be his eye—his magnetic eye—that does it all.

Perhaps, though, there is more than an eye, or two eyes, and a smile in the secret. Under the plain bonhomie of Mr. Hammerstein, and added to his witchery, there are two other qualities—tact and quick, daring, intuitive business sense.

## AMERICANS COMING TO THE FORE IN PARIS



WINIFRED HUNTER

Young American Pianist Who Has Been  
Attracting Favorable Attention in  
Paris

PARIS, June 8.—The first appearance here of Charlotte Lund, the American contralto, ranks as one of the most successful debuts of recent seasons in Paris.

Her program consisted of French, German and American songs, including Wagner's "Träume," Brahms's "Meine Liebe ist grün," Strauss's "Zueignung" and "Cäcilie," Georges Hüe's "J'ai pleuré en rêve," Reynaldo Hahn's "Mai," Duparc's "Chanson triste," MacDowell's "Thy Beaming Eyes," Rogers's "Adieu," Nevin's "The Nightingale's Song," Huhn's "Philosophy of Love" and Mrs. Beach's "The Year's at the Spring."

Miss Lund comes of a distinguished musical family. Born in New York, of Norwegian parents, she is a grand-niece of the late Ole Bull and a cousin of the late Edvard Grieg. After studying first with Vannuccini in Florence, she returned to America and immediately won recognition there. Besides appearing with the Philharmonic



CLARENCE SHEPARD

Wisconsin Organist and Pianist Rapidly  
Coming to the Fore in the Paris  
Concert World

Society in New York, she sang with success in Boston, Pittsburg, Philadelphia and other cities before coming back to Europe to continue her studies. For the last two years and a half she has been preparing for the opera stage under Jean de Reszke. At present, finely equipped for a professional career, she is hesitating between flattering offers she has received for next season from both London and Milan.

At her recent concert Miss Lund had the assistance of Clarence Shepard, the young American pianist and organist, who has distinguished himself in Parisian music circles. His organ solos included Bach's Toccata and Fugue, Mendelssohn's Third Sonata and Guilmant's arrangement of Couperin's "Sœur Monique," all of which he played with admirable mastery of his instrument and technical resourcefulness.

Mr. Shepard is a native of the State of Wisconsin. At the age of ten years he began studying the piano in Chicago with Fannie Bloomfield-Zeisler, continuing it later with Joseffy in New York. He be-



CHARLOTTE LUND

This Contralto, a Native of New York,  
Made an Auspicious Paris Début  
Recently

gan studying the organ under Alexander Zenier and spent the season 1905-06 in Paris as a pupil of Alexandre Guilmant, continuing his piano work under Wager Swayne. On his return to America he gave a number of organ and piano recitals and was appointed director of music at Lawrence University, Wisconsin. He soon decided to come back to Paris, however, and has been steadily enlarging his clientele here while continuing his studies with Guilmant.

Another young pianist coming to the fore who claims America as her birthplace is Winifred Hunter, who for three years has been a pupil of Wager Swayne. Her musical education was begun under her mother, Flora M. Hunter, who has accomplished gratifying results as a teacher. When twelve years old she played in different concerts in Chicago and New York, her precocious talent attracting much attention. She gave a recital in Salle Femina in April and will follow it up with more appearances next season.

### ZIMBALIST'S ELUSIVE VIOLIN

Virtuoso Tells How Prof. Kruse Gave  
Him a Genuine Fright in London

Elfred Zimbalist, the violinist, who will tour America next season, tells how his artistic sensibilities were shocked when, for his debut at Queen's Hall, London, Prof. Kruse lent him a Strad worth about 2,000 pounds. At the end of the program the concert-giver replaced it in its case in the artist's room, and, upon being recalled again to the platform, returned to make his final bow without the fiddle.

"Imagine my horror," he says, "at discovering a little later that both case and violin were missing." Driving off at once, in great distress, to Kruse's house, it was naturally an immense relief to him to find that the owner of the Strad was himself the "thief." He had entered the artist's room just when the young performer was making his way back to the platform, and, being in a hurry to get home, had taken the violin with him, thinking that someone would notice his departure with it and not

dreaming that any anxiety would result from his hasty action. "Anyhow," says Zimbalist, "it was better than taking the instrument away before the concert."

Has anybody, by the way, ever noticed anything peculiar about the shape of great musicians' ears? "When I was only three years old," says Mr. Zimbalist, "a well-known physician, who happened to see me, told my parents that I was likely one day to become a great musician, and he explained that he formed this opinion from the shape of my ears."

### Milan Still Supreme

[H. T. Finck in the Evening Post]

Although Milan has lost its great conductor, Toscanini, and its famous manager, Gatti-Casazza, to New York, it continues to be the center of the Italian opera industry. There are in that city as many as eighty agencies which supply singers and players to companies in Italy, Spain, Portugal and South America. Much of the scenery is also painted here, and there are thousands of students awaiting their opportunities.

### MR. BARRON'S ACTIVITY

Founder of London (Ont.) Conservatory  
Busy with Plans for Summer

Boston, June 15.—W. Caven Barron, the founder, principal and manager of the London Conservatory of Music, London, Ontario, Canada, who recently spent several weeks in Boston giving his attention to composition, has returned to London to look after the commencement exercises of the Conservatory.

The year book of the Conservatory recently issued gives a most adequate idea of the work done in this institution. The scope of the curriculum is of the widest and covers practically every department of music. There is also conducted in connection with the school a department of elocution. The school year just closing has been one of the most successful of the institution. Mr. Barron will be connected with a music school in Maine where he will be a member of the faculty this Summer. D. L. L.

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## NEW YORK PUPILS GRADUATE

## Students of German Conservatory Hold Closing Concert of the Year

The New York German Conservatory of Music, Carl Hein and August Fraemcke, directors, held its graduation concert at Mendelssohn Hall on Tuesday, in the presence of a large and well-pleased audience. The program opened with the first movement of Beethoven's First Symphony, played by an orchestra that included many of the pupils of the school, and the other performances of the evening fully conformed with the high standard thus established at the outset.

Blanche Outwater played Mozart's Concerto in D Major for piano; Mary Mileo, Liszt's "Hungarian Fantasia," and ensemble piano numbers were contributed by Edith Welton, Lillian Vera Keyes, Emily Green, Edna Crowell, Pauline Strissof and Sadie Kossowsky. The violin department was represented by Charlotte Moore, who played Wieniawski's Polonaise in A Major, and the vocal department by Adele Wimmer and Agnes Noll, who sang arias from Bruch's "Das Feuerkreuz" and Weber's "Der Freischütz," respectively, with Corinne Wollerstein accompanying. The program closed with Mendelssohn's "Ye Sons of Israel," sung by a women's chorus.

B. Russell Throckmorton presented diplomas, certificates and testimonials to this year's large number of successful students, diplomas being awarded to Lillian Vera Keyes, Mary Carroll, Lizzie Golsner, Mabel Minor, Mary Mileo, Norma Studer, Mary E. Kenyon, Edith Welton, Emma C. Lohmeyer, Emily Green, Elizabeth Walsh, Eleanor Happ, Mabel Cayan, Jessie Carr, Henry Hager and Harold Humphrey.

## Manhattan College Musicales

A vocal and piano musicale by the pupils of the Manhattan College of Music, Leon M. Kramer, director, was given on Sunday, June 14, at the college building, 40 West 115th street. Rose Friedlander played a concerto in A minor of Hummel and Chopin's scherzo, op. 31, Mrs. Ernestine Bernard sang Puccini selections, and a group of Schubert songs, Miss I. Garfinkel played a Mozart concerto, Meriam Rosenbloom a Chopin valse and Mollie Schenkmann a Schubert impromptu in E flat.

## Portland, Me., Students' Recital

PORTLAND, ME., June 15.—A students' recital was recently given by Mrs. Jennie King Bragdon. Among those who took part were Medora Haskell, Bhima MacDonald, Bertha Carlotta King, Alice Morrison, Kathryn Jack, Mildred Curtis, Marguerite Russell, Eleanor Morse, Adeline Bond, Grace Means, Dorothy Miller, Pauline Small, Mary Emerson, Abbie Small, Alice Dam, Eleanor Anderson, Mamie Babb, Helen Jones and Mrs. E. H. Snow. Ida M. Pinkham was the accompanist.

## Southern Teachers Hold Convention

MOBILE, ALA., June 14.—The joint convention of the Southern Music Teachers' Association and the Alabama Music Teachers' Association, held here last week, was one of the most important congresses of musicians yet held in this part of the republic. In the series of concerts given the works of American composers received first consideration.

Christine Miller sings this week, in "Elijah," with the Oratorio Society of Wooster, O., her second appearance with the club

this season. On June 26 Miss Miller makes her third appearance this season in Cleveland, where she has been engaged to sing several groups of songs at the Country Club, with Mrs. Adella Prentiss-Hughes at the piano.

## ST. PAUL'S NEW INSTITUTE

## Music Department in Plan to Encourage Arts and Sciences

ST. PAUL, MINN., June 15.—St. Paul is to have an Institute of Arts and Sciences, designed along the same lines as the one in Brooklyn. The branch devoted to music is planned to harmonize and promote the various local musical interests, without interfering with existing organizations.

The promoter and president of the St. Paul Institute of Arts and Sciences is Charles W. Ames. Prof. Birchell, late of the University of Wisconsin, has been elected director of the institute.

Prof. Hooper, of the Brooklyn Institute, will visit St. Paul, in conference with President Ames and Director Birchell, next week. F. L. C. B.

## Metropolitan Heads in Germany

BERLIN, June 13.—Andree Dippel, Alfred Hertz, and Otto C. Kahn spent a few days in Berlin, Leipzig, Munich, Dresden and other German art centers this week looking over the situation in the interests of the coming Metropolitan opera season in New York.

## Mr. Anderson to Manage Miss Eyre

Walter R. Anderson announces that he has the exclusive management of Agnes Gardner Eyre, the pianist, for the coming season. Miss Eyre has appeared with prominent orchestras abroad and in this country has toured with Schumann-Heink and Kubelik.

## Chicago Impresario in Berlin

BERLIN, June 13.—F. Wight Neumann, the Chicago concert manager, spent the Whitsuntide holidays in Berlin, together with Mrs. Neumann, en route for Kissingen and Gastein. On Monday they entertained Mmes. Sembrich and Gadske at luncheon at the Hotel Adlon.

## Bessie Schweinfest's Success

NEWARK, N. J., June 15.—At Floreane MacCall's evening of music on Wednesday at the Central Methodist-Episcopal Church, Bessie Schweinfest, the daughter of one of Newark's leading musicians, attracted considerable attention by her playing.

The Ganapol Music Studio, of Detroit, Mich., gave the final musicale of the season at Temple Beth El, Tuesday evening, June 16. The following vocal pupils of Boris L. Ganapol took part: Gertrude Abrahamson, Lola Chatters, Flora Retallic, Sara E. Smart, sopranos; Margherita Sloman, contralto; Harry Z. Brown, William H. Moore, Saul Simons, baritones. Mrs. Boris L. Ganapol and Lola Chatters were the accompanists.

Pupils of Clara Schlenker, of Buffalo, gave a recital on the afternoon of Saturday, June 13, at which the program was given by Hamilton Cornwall, Elsie Hornbrook, Malcolm Wickson, Ethel Ross, David Hamilton, Helen Oliver, Wilfred McLennan, Norma Vincent, Elizabeth Hubbell, Frederick Potter, Lucile Short and Florence Williams.

## PITTSBURG SOCIETY ELECTION

## Mozart Club Names Robert Pitcairn President and J. P. McCollum Director

PITTSBURG, June 17.—The thirtieth annual election of the Mozart Club was held last night. The meeting was well attended, encouraging reports being submitted by the various officers. Prof. James P. McCollum was, as usual, chosen conductor. The organization is in splendid condition, and now has a list of 277 associate members. During the last year sixty-two singing members and forty-seven associate members were enrolled.

The following officers were elected: Robert Pitcairn, president; E. Curtis Clark, vice-president; William R. Berger, secretary; W. W. Ramsey, treasurer; executive committee: George N. Chalfant, Mr. Clark, John Jarrett, A. H. Brockett, Gibson D. Parker, Jacob B. Hench, Louis E. Vierheller, John H. Nicholson, Henry J. Menges, John S. Scobey, Robert M. Repp, Louis Himmerlich, J. B. L. Hornberger; finance committee: Mr. Clark, G. D. Parker, Mr. Hornberger, Mr. Jarrett, Mr. Chalfant; pianist, John Pritchard. The usual harmony song was sung following the election. E. C. S.

## MERIDEN'S SAENGERFEST

## Nearly Two Score Societies Gather for Biennial Exercises

MERIDEN, CONN., June 17.—The fourteenth biennial Connecticut Staats Sängersfest in this city was held on Monday and Tuesday, June 15 and 16. There were about thirty-five societies represented, and the two days were marked with parading, dining, dancing and much singing. John H. Keller was musical director.

During one of the rehearsals a temporary staging collapsed, but, fortunately, no one was seriously injured. W. E. C.

## String Orchestra in the Park

The first open-air concert in Central Park for the Summer season was given Saturday afternoon by Naham Franko's Orchestra, under his leadership. Heretofore the concerts have been given by brass bands, but if a stringed orchestra proves popular the change will be made permanent. Fully 5,000 persons gathered on the Mall and adjacent walks and listened to the music, applauding it liberally.

## "The Messiah" in Toledo

TOLEDO, O., June 15.—The choir of Trinity Church, Herbert Foster Sprague, organist and choirmaster, concluded the series of standard musical works undertaken early in the year, with the latter half of Handel's "Messiah." The soloists, all men and boys, showed good training, especially Raymond Kocher, contralto, whose first appearance it was in solo work.

## Heinrich Gebhard's Summer Plans

Boston, June 16.—Heinrich Gebhard, the pianist, will soon go to Jefferson, N. H., White Mountains, where he will spend the greater part of the Summer. He is working up a brilliant repertoire for his concerts next season. He has just been engaged as soloist in one of the Herman Klein new series of concerts to be given in the new German Theater, New York City, next season.

The annual reunion of the Davidsbündler, a local club of music lovers, took place at No. 52 Thirteenth avenue, Newark,

N. J., Saturday. Clarence C. Jackson, baritone; Edwin Wickenhoefer, violinist, and Alexander Berne, pianist, presented the program.

## Edah Delbridge in Detroit Concert

DETROIT, MICH., June 15.—Edah Carr Delbridge, assisted by Louie Davison, violinist; Isabelle Apel, pianist; Elvin Singer, tenor, and members of his operatic club, gave a fine concert Tuesday evening. Mrs. Delbridge was heard in operatic arias and new ballads. The scene from Verdi's "La Traviata," with Mrs. Delbridge and Mr. Singer in their respective parts, easily carried off the honors of the evening.

## Moore-Balfe Concert in Boston

Boston, June 17.—A Moore-Balfe centennial concert was held last evening in South Boston, under the direction of William Ludwig, the Irish baritone. A chorus composed of members of the Dublin, Cork and St. Brendan Choral Societies, conducted by Charles F. Forrester, and the Balfe Quartet, in Gaelic, and other numbers assisted.

John E. Daniels, tenor, and Earl Cartwright, bass, of Boston, were soloists at the recent concert of the Fitchburg Choral Union, Fitchburg, Mass., at which Mendelssohn's "St. Paul" was sung.



## "Blind Tom"

"Blind Tom," the negro pianist, who was known from one end of the country to the other, died last Saturday in Hoboken, N. J., at the home of Mrs. Albert Lerche, whose first husband was a son of the blind musician's old master, Col. Bethune. His death was the result of a stroke of paralysis. He was fifty-nine years old, and had made his home with Mrs. Lerche for the last twenty years. His first public appearance was made when he was eight years old, when his master traveled through America and Europe with him, realizing \$200,000 from the tour.

## Adolf Fuerstner

Adolf Fuerstner, publisher of the operas of Richard Strauss, has died in Berlin. It was he who first accepted the score of "Salome" when it was not in demand by other publishers, and he had made arrangements to publish "Elektra" as well. It was with the cooperation of Fuerstner that Richard Strauss hoped to put through a scheme of royalties by which every singer who used one of his songs in public should also be compelled to pay a royalty for the performance in addition to what was paid for the song. But this plan failed.

## Joseph W. Wheeler

Joseph W. Wheeler, of Boston, successful composer and musician, died at Belfast, Me., Saturday, after an illness of several months. He lived in Boston for thirty-five years, attaining considerable reputation as a composer of songs, marches and two-steps.

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## ECHOES OF MUSIC ABROAD

"AS before, the center of attraction was the remarkably beautiful *Isolde* of Edyth Walker, who on this, her third appearance in the rôle, actually surpassed her previous efforts, and gave a superlatively noble and distinguished reading."

This is the way the London critics are talking about the American contralto who since leaving the Metropolitan two years ago has developed into a dramatic soprano, or, more accurately speaking, has gained recognition of a development that has already begun to take place before she returned to Europe and was viewed with mistrust by Mr. Conried. Miss Walker has also been singing *Brünnhilde* in "Die Walküre," but it is her Irish Princess that has endeared her to the Covent Garden public, notwithstanding the single dissonant voice of the London correspondent of a Glasgow paper.

\*\*\*

NOW that Boston is assured of an Opera of its own, it may interest the inhabitants of "The Hub" to glance at the schedule of the season just closed in a French city of corresponding size. The Municipal Opera in Marseilles evidently is strictly up to date in policy, and while the scant representation of the German school in its repertoire would scarcely satisfy the public of a more cosmopolitan city, the strong showing of modern French works was not allowed to crowd out Italian composers.

The largest number of performances was reached by Berlioz's "La Damnation de Faust," which was sung thirteen times. Puccini's "Tosca" ranked second with ten performances, while "Carmen" and Massenet's "Manon" and "Werther" were each given nine times. As novelties, Leroux's "Le Chemineau" was given seven times, Bruneau's "L'Attaque du Moulin" three times, Massenet's "Thérèse" twice, and the same composer's "Marie Magdeleine," revised for the stage, also twice. There was just one Wagner work sung—"Lohengrin"—and it but once.

The other operas given during the season were "Louise," "Le Jongleur de Nôtre Dame," "La Bohème," "Faust," "Samson et Dalila," "L'Africaine," "Sigurd," "Les Huguenots," "Mignon," "Hamlet," "Lakmé," "La Navarraise," "Le Maître de Chapelle," "La Reine Fiammette," "Orpheus," "Aida," "Cavalleria Rusticana," "Il Trovatore," "I Pagliacci," "La Juive," "Fortunio," "Traviata," "Guillaume Tell," "Il Barbiere di Siviglia" and "Le Postillon de Longjumeau." Delibes's charming ballet "Coppélia" had six performances; another ballet, "Javotte," had eight, and "La Cigale," five.

\*\*\*

IN view of the stereotyped repertoire arranged for Covent Garden this season it is not to be wondered at that Londoners are complaining. No matter how many new and interesting singers there may be, the "new wine in old bottles" principle alone cannot be relied upon to maintain the sympathies of serious-minded music lovers. They are crying out over there for French novelties, goaded thereto by the success of the modern Gallic school at the Manhattan last Winter. They would like to hear "Pelléas et Mélisande," especially, or "Louise," or even a Massenet opera, by way of relief from the eternal round of Verdi, Puccini and a little Wagner, with an occasional "In Memoriam" of those old war comrades, "Cavalleria Rusticana" and "I Pagliacci."

Of course, to a great extent, the stars determine the repertoire, and with a crowded house assured whenever Melba or Tetraz-

zini appears, especially when Bonci is on the same bill, it is human on the part of the managers to hesitate to risk loss on new productions with singers less potent to draw that section of the public—unfortunately still disproportionately numerous—which asks first "Who sings?" and after that "What is the opera?" One writer pertinently remarks, "What the Grand Opera Syndicate who rule the destinies of Covent Garden in the Summer season would have done had the whole of Verdi's operas either been destroyed or never come into existence, it is impossible to say. Their devotion borders on the sublime."

However, as a quasi novelty, really a revival in a different language, Gluck's beautiful "Armide" was put on a few nights ago. It was sung in German this time,



THE RUSSIAN TRIO, BERLIN

One of the most recently formed chamber music organizations in Berlin is the Russian Trio, consisting of Vera Maurina-Press, pianist; Michael Press, violinist, and Joseph Press, cellist. These three artists are all distinguished chamber music players. They participated in this year's congress of the General German Music Association held in Munich a fortnight ago.

under Dr. Hans Richter's direction, and Emmy Destinn had the name part. And just here let the *Daily Telegraph's* comment on Destinn's *Aida* speak for itself to New York opera-goers who are looking forward to hearing the Bohemian prima donna at the Metropolitan next Fall: "As her beautiful voice was in its very best condition, and her actions were as graceful and full of point as usual, it is easy to see that her *Aida* is still what it has long been, a joy to eye and to ear." The same paper found the *Radames* of the Manhattan's Zenatello "a superb figure," both vocally and histrionically.

Patriotic enthusiasm accords a longer notice to Walter Hyde's *Pinkerton* than to any other feature of this year's "Madama Butterfly." A year and a half ago our own David Bispham gave Hyde his first good opportunity in "The Vicar of Wakefield"; now the young English tenor has just been engaged by Felix Mottl for the Munich Court Opera.

\*\*\*

CLAIMING Boston as her birthplace, Aline van Barentzen, an infant prodigy not yet eleven years old, gave her first

piano recital in Paris the other day, playing Beethoven's Sonata, op. 2, a Mendelssohn Prelude and Fugue, a Mozart Concerto, Liszt's Rhapsodie, No. 12, and pieces by Chopin and Scarlatti. "Altogether stupefying," says *Le Monde Musical*, "she is music itself."

\*\*\*

ORIGINAL, to say the least, was a young American's song recital in London a few days ago when the program consisted exclusively of compositions by royal musicians. Alys Lorraine, the New York soprano, was responsible for the idea, and she carried it through to the satisfaction of her audience, which included many representatives of the nobility. Two ballads by Henry VIII, "Alas! What Shall I Do for Love?" and "Pastime of Good Company," which may or may not have had personal reference to bluff King Hal's notorious treatment of his six wives, were followed by Charles I's "Mark How the Blushing Morn." An aria from an opera entitled

practically alone as a woman composer of operas, has succeeded in producing a work that is representatively national. The story embodied in H. B. Leforestier's libretto boldly depicts the characteristic virtues and crude faults of the Cornish wreckers of a century and a half ago. Of the composer's work the *Daily Telegraph's* chronicler notes: "Miss Smyth's music, modern as it is, harmonically no less than thematically, is her own, and over and over again one is struck on hearing it by its British ring. The use of folk-tunes is particularly happy, since it creates the British atmosphere which the composer has done well to sustain; and by no means the least interesting feature of the opera is the fact that folk-tunes and original stand successfully, and with dramatic fitness, side by side."

It was through Nikisch's interest and influence that "The Wreckers" was staged in Leipzig over a year ago.

\*\*\*

SOLOISTS play as important a rôle in the subscription concerts given by the Berlin Philharmonic Orchestra under Arthur Nikisch as they do in orchestral concerts in this country. For next season Teresa Carreño, Edouard Risler and Arthur Schnabel, pianists; Mme. Schumann-Heink and Julia Culp, vocalists; Fritz Kreisler and Henri Marteau, violinists, and Pablo Casals and Frau Suggia-Casals, cellists, have been engaged.

\*\*\*

WHEN the Maeterlinck-Février opera, "Monna Vanna," is produced at the Paris Opéra as the first novelty in the Fall, in face of the Belgian poet's aggressive opposition, Lucienne Bréval will create the title rôle and the other parts will be sung by Muratore, the tenor, Delmas, the basso, and Maurice Renaud, the Manhattan baritone. *Le Menestrel* is responsible for the statement that Oscar Hammerstein is going to produce it in New York. The impresario has not mentioned it since his return, but if he has secured an option on the rights he is doubtless lying low until it has been tried on the Paris public.

\*\*\*

IN celebration of her twenty years' association with Covent Garden Nellie Melba is arranging for a special performance on June 24, when the proceeds will be given to the London Hospital. The Australian soprano herself will appear in the last act of "Otello." She has invited both Mme. Tetrazzini and Emmy Destinn to contribute to the program. J. L. H.

### Laws for Piano-playing in Berlin

Berlin, as is well known, is the quietest of all the larger cities in Europe. In addition to laws governing various kinds of street noises, there are strict regulations applied to piano-playing. Before a certain hour in the forenoon and after a certain hour at night no playing is allowed, though, of course, exceptions are made for evening gatherings when the occupants of the other apartments in the house are first notified. In almost every house, too, an hour's quiet is insisted upon after the two o'clock dinner every day.

### New Orleans Conservatory Graduates

NEW ORLEANS, June 15.—Kate Roemer and Hilda Jaeger have received diplomas as graduates of the New Orleans Conservatory of Music, of which Emile Malmquist is director. Miss Roemer is a native of New Orleans and a highly gifted pianist. Miss Jaeger, who resides at No. 1804 Bienville avenue, comes from a musical family and her work has been most creditable.

Frankfort-on-Main musicians have organized a Tonkünstlerverein, with Willy Rehberg as president.

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## GENNARO AND HIS BAND

## Italian Director Entertains Crowds at Long Beach, L. I.

Those who go down to Long Beach, on Long Island, the famed resort on which large sums of money are being expended and where, it will be remembered, not long ago a disastrous fire swept away the old, magnificent hotel, on the ruins of which a palace is now rising, will find at the Casino John Gennaro and his band.

Gennaro is a character. He belongs to the new school of conductors, who work with their arms, their faces and their legs, with enthusiastic fervor, during the performance, though it must be said to Mr. Gennaro's credit that he never transcends the reasonable, as some of the recent importations in the way of Italian conductors are wont to do.

Giovanni Gennaro, or as he now calls himself, John Gennaro, was born at Palermo, Italy. At the age of eight he entered the Santa Cecilia Conservatory of Music, and commenced the study of the clarinet and musical composition. At eighteen, in competition with hundreds of others, he won the position of solo clarinetist with the Municipal Band of that city, an organization composed of sixty members, each of whom was a qualified musical director. This position he held for four years, resigning to visit this country, where he has been ever since.

Unlike some other foreign musicians who have come here to make money in order to go back home and spend it, John Gennaro is a naturalized American citizen. In the last five years, he and his band have delighted large audiences. He has also published a number of successful compositions, among which is the "St. Cecile" March and a caprice, "A Trip from New York to Newport," also "Retreat," a two-step which has become very popular.

Although an Italian, Mr. Gennaro speaks English and German fluently. For the past year and a half he has been giving performances in the leading vaudeville theaters throughout the country, and with the utmost success.

His present engagement at the Casino, at Long Beach, promises to be a triumph for him and his band.



JOHN GENNARO

Director of a Popular Brass Band at Long Beach, L. I.

## Young San Francisco Pianist's Success

SAN FRANCISCO, June 11.—At a recital given by Cecil Cowles, a young local pianist, whose advancement has been marked during the last few years, Lyric Hall was well filled by an appreciative audience. Beethoven, Mendelssohn, Chopin and Liszt were represented on her program, and in the interpretation of her selections she displayed fine musical understanding. She has undoubted talent which promises her success in her work.

## Leaves Lincoln to Teach in Missouri

LINCOLN, NEB., June 15.—Ivor A. Thomas has resigned his position in the Wesleyan Conservatory and accepted the directorship of music of Hardin College, Mexico, Mo. Mr. Thomas has been at the Wesleyan Conservatory for four years, during which time he has been one of the most popular piano teachers.

## MACDOWELL'S MUSIC

## Londoners Are Beginning to Appreciate Works of American Genius

At last the music of our Edward MacDowell, long known in Germany, has made its way to London. One ecstatic letter about his music has found its way to print. "Do you know the music of Edward MacDowell?" its author begins. "Very few people seem to, save musicians. Bee was introduced to it recently by a friend, and the house has been full of beautiful sounds ever since. It is the most imaginative music I have ever heard; even Richard knows what any one piece is about before he hears the title, and says, 'That's a ship sailing,' or 'That's ghostly steps,' with unerring precision; even to the extent of giggling audibly over 'some creature hopping and jumping,' which turned out to be 'Of Brer Rabbit!' There is one piece called 'From a German Forest,' which, although quite short, has everything in it—the solemnity of the trees, birds' voices, the chase, pilgrims chanting on their way, more birds—all the essence of Tannhäuser in three pages of piano music, not too difficult for the earnest amateur. When Bee is playing these things, it seems hard to believe that any man having such power to evoke beauty should be doomed to a struggle between his livelihood and his art, until the mind that conceived those wonderful harmonies should fall into discord itself."

## The Baritone's Mistake

A certain young Unitarian minister was visiting a friend and classmate who lives in Roxbury, and while the two were sitting around the fire and spinning yarns, the minister, who was visiting, and who comes from the West, told this:—

"When I went West first, I was in a small town called L—e, and in the choir of my church the village blacksmith did noble work as baritone. He had a voice that could shake the mountains, and whatever it lacked in any other feature it made up in volume. He couldn't read music any more than he could English, but he learned a tune very readily.

"One Sunday we were to be favored with a new anthem, because it was a spe-

cial occasion, and the baritone had one portion all to himself. Unfortunately he had missed many of the practices.

"The anthem went along excellently until it came to a beautiful part which reads, 'And dying, bids us all aspire.' Here the rest of the singers stopped short, in the quick, sudden way that choirs have, and in the ensuing stillness sounded the ponderous tones of the blacksmith:—

"And dying brides are filled with fire."—*Boston Herald.*

## GERMAN CHORUS DIRECTORS

## New Pamphlet Gives Names and Addresses of Members of Association

The Verband Deutscher Chordirigenten of America has just issued a pamphlet setting forth the names and addresses of the members of this progressive German society. The officers are Emil Reyl, president; Carl Figue, first vice-president; Dr. J. Mendelssohn, second vice-president; Dr. N. J. Elsenheimer, third vice-president; August Fraemcke, treasurer; Otto Suess, recording secretary; P. Engelskirchen, librarian; Henry G. Pfalz, financial and corresponding secretary; executive committee: Heinrich Bauer, Arthur Claassen, Carl Hein, Charles Eugene Duerr, Otto P. Gaertner, C. H. Hauschel, Gottfried Kritzer, Carl Riegg, John B. Schadel and Harry Schreyer; entertainment committee: Gustav Kaestner, Karl Niedermeyer and Carl Schwarze; revisions committee: August Muehe, Robert Kramer and Joseph Seibert.

The association holds its meetings on the second Sunday of every month in Allaire's Hotel, No. 192 Third avenue, New York.

## New Conservatory for Seattle

SEATTLE, WASH., June 13.—M. McDougall will shortly begin to erect a conservatory of music at the corner of Eighteenth avenue and East Howell. The building will be a two-story structure and F. F. Travis, the architect, says that when finished this will be the most complete structure of its kind upon the Coast.

A new lyric drama in one act entitled "La Marana" by Florencio Odéro was introduced not long ago at the Nice Opera.

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## F. WIGHT NEUMANN'S WORK IN CHICAGO

**Distinguished Impresario Has Exerted a Commanding Influence on the Musical Life of the West—Declares One of His Most Difficult Tasks Is to Discourage Young Amateurs from Wasting Money to Secure Public Hearing Before They Are Ready for Professional Activity**

CHICAGO, June 15.—F. Wight Neumann, who for many years has been one of the two leading impresarios of the West, is now in Europe seeking new talent for the coming season of music in Chicago. His career is an interesting one: he was born in Hamburg, Germany, is a citizen of all the world, has traveled a great deal in Europe and is an accomplished linguist.

He came to New York in 1877, and seven years later journeyed to Chicago, where he has since resided, save during his annual Summer absences abroad, when he is canvassing the art centers of the Old World in search of talent. His love for music and the beautiful in art led him to abandon a successful commercial business and become an impresario.

Twenty-two years ago he made his first local venture in this direction by organizing the Chicago Symphony Society. Out of this work grew his Star Lecture Course, that has furnished so many fine lectures and exploited so many of the leading lights of music for so many years. It was under his auspices that Paderewski was introduced in the West.

Mr. Neumann has a magnetic, pronounced and pushing personality, and did excellent work as an honorary commissioner for the World's Columbian Exposition in Europe. It was this cause that gave him audience with Emperor William of Germany, Prince Bismarck, Emperor Francis Joseph of Austria, Duke Karl Ludwig of Austria, Duke Ferdinand Ernst, Crown Prince of Austria, and other foreign notables. It goes without saying that he knows all the great stars of the musical firmament. The wealth of souvenirs in his fine offices in the Auditorium attests this fact. His palatial home, No. 3441 Michigan avenue, is a treasure-house of art. No home in Chicago can boast a series of more distinguished guests in the world of music and literature than have been entertained at the banquet board of this hospitable and genial impresario.

Mr. Neumann, while strictly businesslike in the conducting of his artistic ventures, has managed at the same time to win the friendship and respect of his artists to a remarkable degree. He is constantly importuned to exploit the infant prodigy and the various music wonders whose friends fondly believe are true stars of genius.

In a recent conversation with a representative of *MUSICAL AMERICA* he remarked: "One of the hardest features of this line of business is turning down ambitious amateurs who will not listen to advice, but insist upon foolishly spending money for securing public appearances—a habit that I am afraid comes from Italy. I have found John C. Freund's booklet, 'To a Young Girl Out West,' one of the most efficacious tracts, in the way of sensible advice to young musicians, that has ever been my fortune to encounter. I have mailed the brochure in response to many letters that I have received. One does not want to pain enthusiasts, or really discourage merit, but the manager owes a certain duty to the public in his stewardship."



**F. WIGHT NEUMANN**  
Chicago's Distinguished Impresario

This conservative manager invariably advises caution in rushing into the white light that attracts so many who feel called to minister to art; in other words, he is just as careful in conserving the interest of the public as he is in judiciously advancing ambitions. No reward will induce him to advance mediocrity, and this stand has earned for him an enviable reputation among concert-goers. He has been particularly careful to conduct his concert season upon the best and broadest lines of artistry, enlisting the best talent that the age can furnish.

While many artists have importuned Mr. Neumann to take personal charge of their business, he invariably refuses. Latterly he made an exception in the case of Rudolph Ganz, the distinguished Swiss pianist, who for three years past has been under his exclusive management. This year he will direct the artistic appearances of Mary Angell, the beautiful young American pianist, who has won a name for herself as an artist.

The past season in the concert line was the most successful and profitable ever engineered by Mr. Neumann, and he has a remarkable list of attractions booked for the coming season, which will undoubtedly be augmented during his current stay in Europe. Mme. Chaminade will make her only Chicago appearance at Orchestra Hall, Sunday afternoon, November 22. The following artists have been engaged for the season 1908-9: Mme. Sembrich (being the opening attraction, October 25); Mme. Gadski, Mme. Emma Eames, Mme. Marie Rappold, Mrs. Bloomfield-Zeissler, Katharine Goodson, Enrico Caruso, Alessandro Bonci, David Bispham, George Hamlin,

Herbert Witherspoon, Emilio De Gogorza, Walter Damrosch and the New York Symphony Orchestra, the Kneisel Quartet, the Flonzaley Quartet, Ossip Gabrilowitsch and others. Negotiations are pending with Geraldine Farrar, Mme. Fremstad, Mischa Elman, the Boston Symphony Orchestra, and others. C. E. N.

## GRAND RAPIDS PAPER HONORS ST. CECILIANS

**Special Edition of the "Evening Press" Sets Forth Good Work Done by Woman's Musical Club**

GRAND RAPIDS, MICH., June 15.—In its issue of last Tuesday the *Evening Press* of this city devoted a supplement to the work of music here. The issue was called the St. Cecilia Society edition in honor of the celebrated club of that name, one of the most active branches of the National Federation of Musical Clubs.

The supplement was profusely illustrated with photographic likenesses of the principal officers of the club and there were interesting special articles by local authorities. George Murphy, the well-known teacher and local manager, contributed a paper on "Going Abroad for 'Finish,'" in which he says:

"The day of the imaginary prestige to be gained by European study has gone by, and the words 'Europe,' 'conservatory,' and 'professor' mean but little now except in points far removed from the centers of real musical civilization, unless well backed up by real merit and an ability to 'deliver the goods.' There is just as much or more to be had in Europe to-day than ever before, but the great prizes are only for the elect, and the elect are those who, with much native talent and by years of hard work and great sacrifices have made themselves worthy and have selected the right manager."

Mrs. George Murphy who is supervisor of the local kindergartens, writes on "Music in the Kindergarten" and Mrs. Charles E. Fink, director of the St. Cecilia Society, has an article on "The Main Idea of the Chorus Work."

The Schubert Society, which is termed "The big brothers' society which has done so much for Grand Rapids musically," has a half page devoted to it with pictures of President John Duffy, Director J. Francis Campbell, and Secretary Henry J. Bennett.

## FRANK KING CLARK'S PLANS

**American Teacher in Paris and Gifted Wife to Spend Summer in Bayreuth**

Mr. and Mrs. Frank King Clark, who have won distinction in Paris as teachers of singing and concert artists, after a most successful season will close their Paris studio on July 13, and in their new forty-horsepower Westinghouse machine purpose visiting Bayreuth where they will have a Summer class of from fifteen to twenty pupils who will receive morning lessons during their stay in that place. Mr. Clark's plans for the forthcoming season, which begins in their Paris studio about September 1, already include eighty-five lessons a week.

Notwithstanding the fact that his time has been so occupied in teaching, he has become an expert chauffeur.

## Baltimore Pupils Give Concert

BALTIMORE, June 15.—An exhibition concert by vocal pupils of Harry Montandor Smith was given at Lehmann's Hall Tuesday evening before a large audience.

W. J. R.

## INSTITUTE OF MUSICAL ART HAS COMMENCEMENT

**Piano, Singing, Violin, Organ and Theory Pupils Complete Studies at New York Institution**

The commencement exercises of the Institute of Musical Art of the City of New York, Dr. Frank Damrosch, director, took place on Tuesday evening, June 2, at Mendelssohn Hall.

The program included the performance of Pergolesi's "Stabat Mater" by the choral class and orchestra of the institute; Beethoven's E Flat Major Sonata, played by Arthur Loesser; Tartini's Variations for violin on a theme of Corelli, played by Louis Bostelmann with Myra Hale at the piano; Chopin's Nocturne in D Flat Major and Paderewski's "Cracovienne Fantastique," played by Carl Schuler; recitative and aria from Debussy's "L'Enfant Prodigue," by Ada B. Conner; Paderewski's "Legend" No. 1 and Chopin's Etude, opus 25, No. 11, by Victoria Boshco; Brahms' "Hungarian Dances" by the orchestra of the institute, and Brahms' "Ave Maria," by the choral class and orchestra of the institute.

The graduates were as follows: Department of piano: Frederick Sturges Andrews, Imel Geraldine Beach, Victoria K. Boshco, Chavigny deL. Boucher, Miriam Brenner, Dora Gomes Casseres, Myra Frances Hale, Ethel Henry, Gabriel Lincoln Hines, Hans Robert Hohenfeld, Minnie Cornelia Hotchkiss, Grace Reed Joslyn, Bessie Levine, Arthur Loesser, Jessie Katherine Macdonald, Anna Armitage MacDowell, Alice Calderwood Mason, Anna Minkowska, Margaret Christine Mulch, Stella Louise Parsons, Leon Robinson, Lillian Rosenthal, Nellie Sabsovich, Carl G. Schluer, Alice Marion Shaw, Elsie Jeanne Wiswell and Katherine Young.

Department of singing: Louise Verner Barrington, Walter Lawrence Bogert, Adele Louise Braun, Adah B. Conner, Ida V. Enders, Charles Albert Goodyear and Abby Beecher Longyear.

Department of violin: Louis John Bostelmann, Marion Lee Johnson, Maisie Adeline Packard and Carl Henry Tollefsen.

Department of organ: Jessie Craid Adam.

Department of public school music: Mary Cecilia Barrett, Leroy Clarence Case, Ethel Churton, Sara Conton, Mary Ennis, Pauline Julie Gaiser, Emma Jeannette Latimer, Jennie Hulme Many, Harriette Anna Marshall, Anna Cecile O'Brien, Nellie Louise Roller and Harper Garcia Smyth.

## Director Staats at Normal School Pageant

BOSTON, June 15.—At the educational pageant given at the Boston Normal School June 6 and 8, the most elaborate ever given in this country, the selection of the orchestral music and engagement of the players was placed in the experienced and capable hands of C. L. Staats, director of the Boston Sextette Club. The music was selected with good taste and skilfully performed, and added greatly to the success of the pageant. It was quite fitting that Mr. Staats should have been engaged for this important event, as he and his noted sextet have been a standard attraction at Normal School concerts all over the country for many years past. The pageant was arranged to depict the development of education through a score of centuries. The dance music and the songs represented the various ages, and the production was in many ways one of the most remarkable ever given here. Over 1,200 graduates of the school were present.

D. L. L.

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THE MUSICAL AMERICA COMPANY  
PUBLISHERS

Published Every Saturday at  
135 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY,  
John C. Freund, President, address 135 Fifth Ave., New York  
Milton Weil, Treasurer, address 135 Fifth Ave., New York  
Leopold Levy, Secretary, address 135 Fifth Ave., New York

JOHN C. FREUND - - Editor

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CHARLES E. NIXON  
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Canada (including Postage) . . . . 3.00  
Foreign (including Postage) . . . . 3.00  
Single Copies . . . . . . . . . . .10

Telephones: 5070-5071-642 Gramercy  
(Private Branch Exchange Connecting all Departments)

New York, Saturday, June 20, 1908.

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

#### FOREIGNERS IN OUR ORCHESTRAS

Commenting in the Boston Herald on Dr. Karl Muck's recently quoted statement in a Berlin interview to the effect that the Boston Symphony Orchestra cannot justly be called an American orchestra, inasmuch as it is composed of German, French and Austrian players, Philip Hale emphasizes the fact that the Boston organization is supposed to be an orchestra of virtuosos and, maintaining that there should be no such thing as chauvinism in art, pertinently asks, "What matters it whether these virtuosos come from Germany, France, Bulgaria or Brazil?" He thinks "American orchestras for Americans" would be a sadly parochial cry.

The surprise expressed by Richard Strauss, Vincent d'Indy and other distinguished foreign visitors that there are not more Americans—that is, Americans by both parentage and birth—in our larger orchestras, is recalled, and Mr. Hale remarks by way of explanation that "for years there was little opportunity for an American to study certain wind instruments with skilled teachers, nor was it a pecuniary object for him to study in order to gain his living by devoting his time to one of these instruments. The few conservatories of music worthy the name for years had no classes for these instruments. A pupil was obliged to go to a bandman." Now, as he readily admits, conditions in this respect have altered somewhat for the better in a few centers, where conservatories have begun to pay more attention to their orchestral departments; but, he adds, grant that an American has attained some proficiency as an oboist or bassoonist, he seldom has had orchestral experience sufficient to enable him to hold his own in a first-class organization.

Just here there is a question to be solved by that section of the general public which resents on principle the importation of foreign musicians for the orchestras of this country. As regards players of stringed instruments the difficulty is by no means as serious, as gradually more and more of

our young violinists studying abroad are gaining admittance to the ranks of the larger European orchestras, and thus securing the experience that places them on the same level with foreign-born candidates for membership in the leading orchestras of America. But what about the players of wind instruments? Even though they may receive good instruction at some of the local conservatories, routine experience in recognized orchestras of the Old World is, generally speaking, not available to them, for the reason that since, in view of the nature of their instruments, there are few or no opportunities for solo work, there are inducements neither of individual glory nor yet of financial reward to justify a considerable outlay in going abroad for study, in the hope of becoming identified with the orchestras there and thus equipping themselves for the home organizations.

The work being accomplished by the smaller orchestras in many of our cities in providing amateurs with practical experience cannot be over-estimated, but, according to the present outlook, the day is still far distant when America will cease to be dependent upon Europe for the players of wind instruments in her "star" orchestras.

#### MR. KLEIN'S SUNDAY CONCERTS

The supplementary announcement made this week by Hermann Klein regarding his series of Sunday popular concerts at the Deutsches Theater, in New York, next season, gives a better idea of the scope and character of the work he purposes undertaking. These concerts have already been described as an attempt to duplicate the programs given on Sunday evening in London, Paris, Brussels and Berlin, embodying "both vocal and instrumental features of a purely artistic type, furnishing a refined and attractive entertainment, eclectic in spirit, varied in selection, representative in character, potential in influence and culture."

That the presentations of chamber music will be particularly attractive is indicated by the announcement of the string organizations already engaged: Flonzaley, Olive Mead, Altschuler, Hugo Heermann, and Leken Quartets, and the New York and Maud Powell Trios.

Mr. Klein contends that there is a growing demand for good Sunday music, and, judging from the prospectus he has issued, there is every reason to believe that his concerts will meet this demand.

#### THE ANNUAL EXODUS

This is the time of the year when a host of American musicians go to Europe to imbibe that vague something termed by the musically wise "atmosphere." Every departing steamship has a formidable array of figures familiar to our musical life, and a perusal of the passenger lists would lead one to believe that the annual exodus has increased materially over preceding years.

This is somewhat surprising, in view of the generally accepted supposition that the past year, owing to stringent financial conditions, was not a particularly prosperous one for the rank and file of musicians in America.

For those who can afford it, however, the summertime visit to Europe is a good investment. The work of the musician, be he teacher, student or performer, makes unusual demands upon the nervous energy of the body, and incessant activity of this sort from September to June, with all the worries and cares that attend the professional career, constitutes a sufficient drain for one year upon the human system. A visit to Europe, besides offering physical recreation, is an inspiration for the musician, and, furthermore, affords a broadening influence, which is not to be enjoyed through other means.

But there are many who are hemmed in by duties that never cease; for them a trip to the old world is out of the question,

and a short stay at some quiet mountain or sea-side resort, fortified by a weekly visit of MUSICAL AMERICA, with its news of the interesting musical events in this country and Europe, will afford a much-needed recreation and will prevent the mental stagnation that would otherwise result from losing track of what is going on in the world of music.

A feverish desire to discover latent musical talent in all sorts and conditions of people seems to have taken possession of Paris. Interest in the contest instituted by Musica to determine whether the tenor voice had become practically extinct, which was won by a *garçon limonadier*, who, we are told, "smiled, opened his mouth and emitted a high C sharp," had hardly subsided when Comédia came forward with a competition for wonder-children. This latter had the laudable object of discouraging incidentally those who, on their parents' instigation, are looking forward to a career in music for which they are not adapted. It now remains for some other enterprising paper to open a competition for old people, with a view to ascertaining how much more musical France "might have been" had all its unsuspected genius been discovered earlier.

#### To a Young Girl Out West

[From the Wilkes-Barre Record]

A wide circulation has been secured for a remarkable article published some time ago in MUSICAL AMERICA and entitled "To a Young Girl Out West," and written by John C. Freund, whose publication has obtained a wide currency as being a chronicle of musical doings throughout this country and Europe, and which boldly states that it prints no "paid puffs." . . . No wonder it (the editorial) has been asked for in pamphlet form. It is the best musical philosophy. It agrees so beautifully with what many scores of musical writers have been trying so long to teach. It accords with what is healthful and wholesome. It backs up hundreds of musical criticisms which have perhaps touched the point without being able to analyze and without bringing to bear the fine logic and philosophy that distinguishes Mr. Freund's article. . . . This is splendid reading—this letter to the little Western girl—it is such splendid musical truth—so clearly influenced by experience, by musical wisdom, by great kindness. It is altruistic in tone and it lacks absolutely the sneer and the scowl and the sarcasm—nay, indeed, it lacks that quality we call irony.

#### Abbreviations of Opus and Numbers

To the Editor of MUSICAL AMERICA:

Kindly note in the enclosed program my method of designating the *opus* and *numbers* of the different pieces:

Hungarian Rhapsody—II.....Fr. Liszt  
Preludes—Op. 28, XIV, XVIII..Fr. Chopin  
Toccata—(D minor) arr. by Tausig,

J. S. Bach  
La Fileuse—Op. 157, II.....J. Raff  
Deuxieme Scherzo—Op. 31.....Fr. Chopin  
Pastorale }.....D. Scarlatti  
Capriccio }

Hungarian Dances—V, VII.....J. Brahms  
To me, "Preludes, op. 28, nos. 14, 18....  
....Chopin" looks clumsy. Why not use the Arabic ciphers to designate the *opus* and the Roman ciphers the numbers? For instance:

"Preludes, op. 28, XIV, XVIII..Chopin" instead of:

"Preludes, op. 28, Nos. 14, 18...Chopin."

It seems to me that the two kinds of numerals are in happy contrast—they are both explicit and concise. What looks worse on a program than to see the page dotted with the contraction *op.* and *No.* or *Nos.*?

Besides, abbreviations are considered bad form.

ANGELO M. READ.

BUFFALO, N. Y., June 15.

#### Time Required to Learn Singing

[Mme. Marchesi in The Ladies Home Journal]

The time required for the cultivation of the voice depends upon the intelligence and physical development of the student, but, as a general rule, one must apply one's self seriously for at least three or four years before hoping to become a singer of artistic merit. Bear in mind that when a singer appears before the public she must impress her talent upon her hearers, and if she makes her debut as a mediocrity she will experience great difficulty in changing such a reputation. It does not suffice to have a good voice, and it is very dangerous to study alone. It is absolutely necessary for you to have a good teacher if you wish to succeed as a singer.

#### PERSONALITIES



MODEST ALTSCHULER.

The photograph reproduced above of Modest Altschuler, conductor of the Russian Symphony Society, was taken especially for MUSICAL AMERICA, in the office in which the dauntless champion of Russian music attends to the business affairs of his orchestra.

**Van der Stucken**—As a result of the success of the Cincinnati May Festival this year, Frank Van der Stucken, who was again the musical director of the concert series, has decided to return to America next season, instead of remaining in Europe, as he had intended. He will have charge of the preparations for the next festival, to be held two years hence.

**Witherspoon**—Herbert Witherspoon, the American basso-cantante, has been engaged to sing at the Sheffield Triennial Festival, England, early in October.

**Clark**—Frank King Clark, the American teacher of singing, now resident in Paris, and Mrs. Clark have decided to spend the Summer months in Bayreuth, whither a number of their pupils will accompany them.

**Walker**—Edyth Walker, the former contralto, who has recently been acclaimed in London as the finest *Isolde* ever heard there, was born in Hopewell, N. Y., and used to sing in the choir of a Hopewell church.

**Dalmorès**—Charles Dalmorès, the French tenor of the Manhattan, has been adding to his laurels in Germany by singing *Lohengrin* in German and *Samson* and *Don José* in French in Frankfurt-on-Main, Mannheim and Strassburg. He is now in Berlin coaching for his coming appearances at the Bayreuth Festival.

**Donalda**—Pauline Donalda, the Canadian soprano, formerly of the Manhattan, is spending the season in London.

**Labia**—Maria Labia, the new dramatic soprano who has broken her contract with the Berlin Komische Oper to come to the Manhattan, is a native of Verona, Italy. In Berlin she sings her rôles in German; here she will sing in Italian and French.

**Calzin**—Alfred Calzin, the young American pianist who is to tour this country next season with Arthur Hartmann, the violinist, is a native of Detroit, Michigan. He was a pupil in that city of Alberto Jonas, with whom he went abroad and has since studied in Berlin.

**Schumann-Heink**—Ernestine Schumann-Heink, who has decided not to sing at the Bayreuth and Munich Festivals this Summer, will begin her European concert tour in Hamburg on October 23.

**Garden**—According to a Paris dispatch, Mary Garden, "looking very girlish in white," was one of the most admired women at the races there last week.

**Butt**—Clara Butt, the English contralto, and her husband, Kennerley Rumford, netted \$255,000 on the seventy-two concerts they gave during their recent tour of Australia and New Zealand. They will make their reappearance in England on June 27.

**Hannah**—Jennie Osborn Hannah, the Chicago soprano of the Leipsic Opera, will sing some of Walter Morse Rummel's songs in London during her present engagement there.





DEAR MUSICAL AMERICA:

He was just a plain "nigger." Indeed, at one time he was a slave. And yet it is not so many years ago that he astounded the entire country by his musical gifts. He was known as "Blind Tom," and he died last Saturday.

His real name was Thomas Wiggins. The name of his former owner was Col. James N. Bethune, of Georgia. He died at the home of a daughter of his old master. One of Col. Bethune's daughters, Mrs. Albert J. Lerche, had cared for the poor old blind negro for many years, at her home in Hoboken.

At the funeral a march of his will be played. This march musicians have declared to be of uncommon merit and power.

"Blind Tom" was all his life a child. He used to laugh on the least provocation and always needed someone to take care of him. After the performance of a number, he used to applaud himself. Like a child, he would speak of himself in the third person, and say: "Tom is cold"; "Tom is thirsty!"

As a little boy he showed marvelous ability to imitate all sounds. When for the first time he heard a piano, it is reported of him that he groped his way to the instrument and found he was able to reproduce the music he had just heard. He had a marvelous ability of imitating on the piano the voices of Nature, and one of his compositions, in which he took the greatest delight, was known as "What the Wind and the Waves told Tom."

He appeared in public for more than twenty years. He was in his sixtieth year when he passed away. He was able to reproduce the performance of masterpieces by artists, and showed a conception of music which was extraordinary. His technique came as naturally to him as his musical emotions.

"Just a freak of Nature," he was called. What! Nothing but "a freak?"

Could anything be more erroneous or narrow-minded? In this age, we have learned societies, notably the Society for Psychological Research, which spends a large amount of time, labor and money in endeavoring to communicate with the spirits of the departed.

Would it not be a far more sensible endeavor if we tried to find out the sources of the marvelous powers which some children possess, and which we call, for want of a better term, "geniuses"?

The musical world has been unusually productive of such. Yet all we say, when we find a child has abnormal musical ability and can play, when a little tot, better than many trained musicians in middle life, shows a disposition as well as ability to compose music when most children are running around and barely able to talk—

all we say of such children is "Well, they are very cute"—or "Some day that child will be a great musician!"

But we go no further, because our prejudices and our limitations are so great that we cannot understand that Nature here is unveiling to us one of her wonderful secrets. If you were to say to a person that "Blind Tom" was a startling proof of the reincarnation of some great musical intelligence, you would probably find the people to whom you make the remark smiling at you. Yet there are more people in this world—the Hindoos and other Eastern races—who believe in reincarnation than there are people in the world who do not.

A child born of musical parents may have a musical tendency, may be able to learn music easily, but that a child of tender years can show ability as a performer, as a composer, cannot be explained on the basis of inherited tendency. Capacity can only be produced by work, and as the child did not do the work, who did?

There is a plain, blunt question! And you cannot answer it by any discussions of the influence of heredity.

A child may be able to learn languages quickly, but when you find a child, without any adequate training, or often without any training at all, suddenly speaking in one or two languages besides its own, you have something that you cannot explain on the ordinary theories.

In the case of "Blind Tom," we have a child born in slavery, a child that was a slave, a child against whom all the prejudices of the time were arrayed; furthermore, we have that child totally blind. Can you conceive of greater limitations? Can you conceive of greater obstacles to be overcome? And yet this blind little "nigger" contained the soul of genius. And the argument becomes all the stronger when we realize that all through his life "Blind Tom," as I have said, was a child—spoke of himself, as children often do, in the third person. He was childlike in his affections, childlike in his disposition, childlike in his requirements, childlike in the way in which he understood things. That was the negro—the undeveloped negro.

But when it came to music, there he was the ripened, advanced intelligence!

\* \* \*

So they are going to raze the old Windsor Theater, on the Bowery, to clear the way for the approaches of the new Manhattan East River Bridge.

Of late years the theater has been known as the Kalish Theater. It stood opposite the old theater which was at one time known as the Old Bowery, where some of our greatest tragedians disported. On the site of that theater stood the big Stadt Theater, which was New York's first German playhouse.

Here, a great many years ago, Pauline Lucca appeared, and here, in the late 70's, sang Wachtel, the great German tenor, who you will remember used to be a postilion when his wonderful voice was discovered by a traveling nobleman, so the story goes—and, for once, the story is true.

The critics used to say that Wachtel always sang like a postilion. He certainly had a phenomenal voice, which in the higher notes was incomparable at the time, though it is doubtful whether his crude methods and boorish ways would be tolerated to-day.

Of late years the theater has been given over to Jewish plays.

It seems a long way off to think that the fashion of New York once went down to the Bowery to hear opera. But it did, and to-day where you see hucksters' carts the carriages of the fashionables drove up with handsomely dressed ladies with large crinolines.

\* \* \*

A recent decision of the Navy Department forbids the United States Marine Band to make its customary Summer tour. This is the result of an agitation made by a number of bands and orchestras in this country who have requested the Govern-

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ment at Washington to put an embargo on the Marine Band, on the ground that there was not enough business for them anyhow, and that the Marine Band made things worse.

It will be remembered that the Marine Band first came into prominence under the leadership of our good friend, Sousa. It was he who made the band a feature and procured for it many valuable engagements, at which his celebrated marches first became popular.

Sousa was followed by Fanciulli, an Italian of ability, who once introduced his three children to me as "Signora Spaghetti," "Herr Sauerkraut" and "Miss Dough Nuts," which he explained by saying:

"I called my first child 'Signora Spaghetti' in honor of my native country, Italy. My boy, I called 'Herr Sauerkraut' in honor of my wife, who ees a German. And my second daughter, I called 'Miss Dough Nuts' in honor of zis country—where I live and make my monee!"

\* \* \*

A discussion as to the habits of gallery gods in theaters has brought to the New York Times an old story which is so good that it can bear repetition.

It seems that on one occasion in the Regent's Theater, Dublin, some years ago, the orchestra was playing out of tune and out of time. The gallery gods became noisy, so that the usher, who kept order with a

long cane, threatened to throw the next offender down into the pit, at which one of the gods exclaimed:

"Don't waste him; kill a fiddler wid him!"

This recalls to my mind how, on one occasion, at the old Princesses' Theater, London, the great English tragedian, Charles Kean, was very seriously put to his trumps in the middle of *Hamlet's* soliloquy, by hearing the following dialogue up in the gallery:

"Say, Jimmie, where's Billie?"  
"The little beggar has swallowed his sixpence in the crowd, an' they won't let him in!" screamed a voice in reply.

The house, already tense at the marvelous acting of Kean, went from the sublime to the ridiculous in a second, and burst into uncontrollable laughter.

MEPHISTO.

"I crossed the Atlantic last month with that beautiful young singer, Geraldine Farrar," relates a Savannah banker.

"At dinner one night the captain of the ship gave a loud laugh, and, looking at the rows of pretty female faces in the saloon, he said:

"Why do men never kiss one another, while women continually do so?"

Miss Farrar answered:  
"Men have something better to kiss, but women haven't."—*Utica Observer.*

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for Series of Appearances in  
This Country

Nathan Fryer, a native of Cleveland, educated at New Haven and Vienna, where he studied for seven years with Leschetizky, the greater part of the time under the master's personal supervision, will be among the pianists who will seek honors on the concert stage in America next season.

Mr. Fryer is but twenty-two and competent critics who have heard him play speak of him as one of the most promising of young American pianists.

He will make his New York debut on October 11 and then will play eight engagements in New England, going on a Western tour thereafter, to return to New York and the East in February, to appear with two of the leading orchestras.

Mr. Fryer remains in this country because he has faith in the existence of real enthusiasm for music, though he has been repeatedly requested to return to Vienna, where he made a deep impression when playing at the convention of the Association of Foreign Correspondents. Vienna's leading paper, the *Neue Freie Presse*, the recognized musical authority for years, wrote: "Nathan Fryer received heartiest applause for his splendid performance. His warm and expressive style, and his brilliant technique earned for him well-deserved recognition . . ." Berlin and London critics have also made most favorable comments on his playing.

### Mr. Claassen's Pupils Sing

A song recital by the pupils of Arthur Claassen was given in Arion Hall, Brooklyn, Tuesday, June 10, assisted by Edith Milligan King, pianist, and William Grafing King, violinist. Gertrude H. Wagner played the accompaniments. Among the pupils who participated were Millie B. Koempel, soprano, Katherine Loerch, contralto, Adeline Sauer, soprano, Lillian J.



NATHAN FRYER

American Pianist Who Has Been Described by European Critics as a Musician of Exceptional Ability

Mann, soprano, Edith Magee, contralto, Annabelle Oberst, soprano, Maliz Wagner, soprano, Martha Gissel, soprano, Louise Schippers, soprano, and Lillian C. Funk, soprano. The commencement concert of the Conservatory of Musical Art will take place next Wednesday evening in Arion Hall, when an interesting program will be presented.

The choral ballad "The Sands o' Dee," by Dr. C. A. E. Harriss, of Montreal, which was sung at the Empire Concert in London, was favorably commented upon by the critics.

## CANADA'S GREAT CHORUS PLANS FOR NEXT YEAR

Mendelssohn Choir to Give Four Toronto  
Concerts with Mrs. Rider-Kelsey,  
Hamlin and Cunningham

TORONTO, June 15.—The dates of the next cycle of Mendelssohn Choir concerts have been fixed for February 8, 9, 10 and 13. The services of the Theodore Thomas Orchestra, of Chicago, have again been engaged, and among the soloists already chosen are such sterling artists as Mrs. Rider-Kelsey, George Hamlin and Claude Cunningham. Elgar's "Caractacus" will be the principal extended choral composition of the cycle. Brahms's "Song of Destiny," excerpts from Elgar's "King Olaf," Hugo Wolf's "The Mad Fire Rider," excerpts from Bach's B Minor Mass, besides Elgar's "Follow the Colors," which was heard for the first time at the recent Empire Day concert in Albert Hall, London, are among the concerted numbers already chosen by Dr. A. S. Vogt, conductor of the choir. In unaccompanied choral music a delightful choice has been made, including a number of effective and exacting eight-part choruses by Cornelius, Tchaikowsky, Elgar, Gounod, Dr. Naylor (who recently won the Ricordi Grand Opera prize), Eaton Fanning, and others.

The reorganization of the chorus, which has been in progress since April 15 last, is now completed, with the result that the finest body of singers ever enrolled by the Mendelssohn Choir will enter upon a study of next season's repertoire in September.

### Music to Cure Baldness

Science in the form of music has now to come to the aid of the bald. String music, including the piano, we are told by an authority, is favorable to the growth of the hair, while wind instruments, especially the wood wind, are destructive to it. "Look at Paderewski," says the advocate of the remedy. "Hasn't he some hair? And what about Ysaye and Kubelik? Go back to Paganini and Rubinstein and Liszt. Did you ever see a violinist or a piano virtuoso

who hadn't a fine head of hair? On the other hand, look over any orchestra or brass band if you can catch it with its hats off. Did one ever see a flute player or a cornetist or a trombone player who wasn't either bald or nearly so?" An attempt to explain the alleged difference is made by assuming that the powerful vibrations of the wind instruments drive the blood out of the scalp, while the strings awaken a sympathetic quiver in the skin and hair which has an effect like vibratory massage!—*Chicago Tribune*.

### Miss Farrar's Voice on Record

Geraldine Farrar is the latest acquisition to the list of names of famous artists whose voices are now to be heard in the Victor talking machine. The numbers chosen by Miss Farrar for these records are said to display all the lovely qualities of her voice to the best advantage. They include the two ballads—"Annie Laurie" and "Comin' Thro' the Rye," while the four operatic numbers—the "Entrance of Cio-Cio-San," and the touching "Un bel di vedremo" from "Madama Butterfly," "Elizabeth's Prayer" from "Tannhäuser," and the dramatic "L'Altra notte" from Boito's "Mefistofele"—are sung in an admirable manner.

In concerted work Miss Farrar has assisted in six records: with Mme. Homer in the Duet of the Flowers from "Butterfly"; with Scotti in three numbers, The Letter Duet, "Ora a noi," from "Butterfly," "Mimi, Io son!" from "La Bohème," and "La ci darem la mano" from "Don Giovanni"; with Caruso she has given the "O quanti acchi fidi" duet, finale to the first act of "Butterfly"; and in the Quartet from "Bohème," rendered with Viafora, Caruso and Scotti respectively in the mezzo-soprano, tenor and baritone rôles, Miss Farrar is said to sing superbly.

### Minnesota Music Teachers Convene

ST. PAUL, June 15.—The Minnesota State Music Teachers' Association convention will open to-morrow at St. Peter and continue until Thursday. The lecture-recitals by Ernest R. Kroeger, the St. Louis composer, will probably be the most interesting feature of the convention.

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## LOS ANGELES PLANS FOR NEXT SEASON

**Philharmonic Course Will Bring  
Noted Eastern Artists  
to the Coast**

LOS ANGELES, June 13.—With the musical season barely closed, the principal events for next season are already scheduled, and the Philharmonic course is practically complete. The season just ended has been a brilliant one, but there are promises of much greater things in the selections made by Impresario Behymer.

The opening event will be a quartet consisting of grand opera stars from the Metropolitan Opera Company: Mme. Marie Rappold, Mme. Josephine Jacoby, Riccardo Martin, and Giuseppe Campanari. This great quartet of artists will be under the directorship of Arthur Rosenstein, musical conductor.

The instrumental ensemble work of the course will not be overlooked. The second event will be the coming of three celebrated instrumental stars—Maud Powell, the violinist; May Mukle, the European cellist, and Katharine Goodson, pianist, in chamber music.

Among the pianists coming are Josef Lhévinne, one of the best known of the Russian triumvirate of great pianists. Ossip Gabrilowitsch, one of the best known visitors to this section of the United States, will come later in the season, while Adela Verne, whose advent last year was a genuine surprise, will tour the Coast early in January.

There will be one big orchestra in the month of May, to take part in the May festival. This will either be the Victor Herbert orchestra under the direction of the celebrated composer, or the Pittsburg Symphony orchestra. Neither of these organizations has yet toured the Pacific Coast.

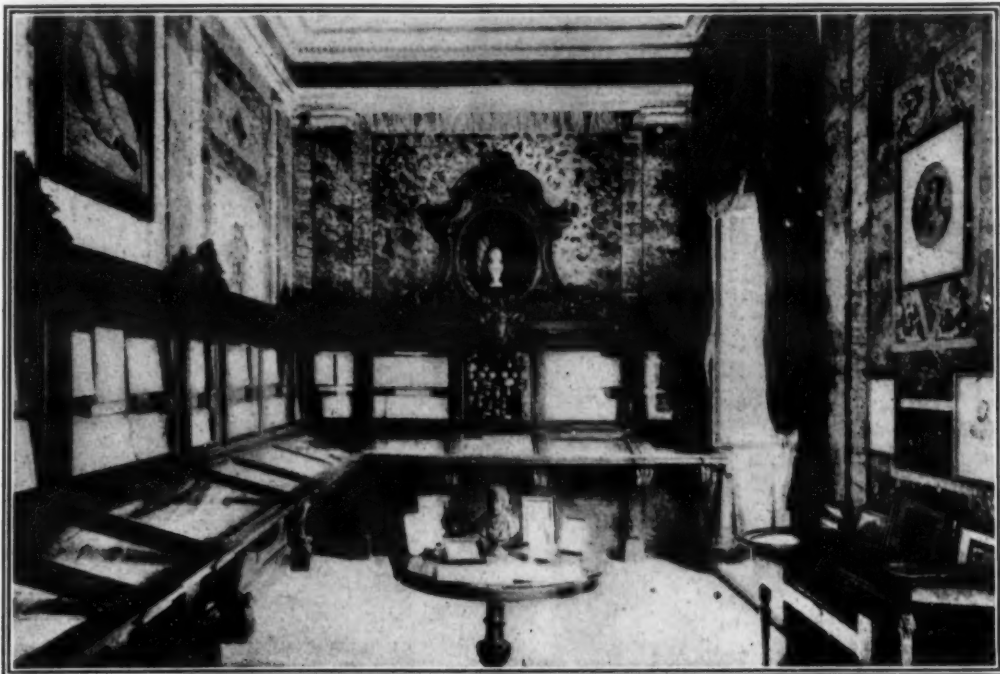
Among the vocalists, contracts have been made for Emilio DeGogorza, the baritone, who toured the West three seasons ago with Mme. Eames, and David Bispham, the veteran baritone, and the best known singer of ballads in America. The only tenor of note will be George Hamlin, unless Caruso, who is considering a series of concerts under Mr. Behymer's management, comes out late in the Spring.

Mme. Nellie Melba, who is now considering the highest priced offer she has yet had for a tour of the Coast, is under consideration, and Mme. Johanna Gadski has already been secured. In addition to these artists are Arthur Hartmann, the celebrated violinist, the Chamber Music Trio with Mrs. Harry Lott at the piano, Herr Arnold Krauss, violinist, Herr Ludwig Opid, cellist, with Harry Lott, vocal soloist. There is a remote chance of the Hammerstein organization coming in a special tour of five Western cities, bringing but three operas, but including their greatest artists.

A Turin composer named Ruggeri, has just introduced in Bergamo, Italy, what he calls an "epoch-symphony." It made a good impression and is considered a work of importance. It bears the name "Pietro Micca."

## ROSSINI'S HOME NOW A MUSEUM

**An American Girl Traveling in Europe Describes Some of the Interesting Relics of Italy's Celebrated Composer.**



ROOM FILLED WITH ROSSINI RELICS

PESARO, ITALY, June 5.—The house in which Rossini was born, or at least the second floor—first, according to Italian speech—which was occupied by his parents, is now a national museum. It stands almost opposite the Museo Mosca in a rather narrow street leading from the large square on which face the cathedral, the Prefettura, and a number of shops.

One mounts a flight of brick-paved stairs, and is welcomed by an enthusiastic and affable custodian—a woman this time. Two of the five rooms and hallway which comprise the apartment, the kitchen and room in which the great composer was born are adorned with wreaths, some of laurel, some of artificial leaves or flowers, with elaborate ribbons lettered in gold, brought by the various musical societies or by individuals when Rossini's birthday is celebrated every four years, since he was born on February 29.

The other rooms contain a most interesting collection of photographs, engravings, wood cuts, etc., of many singers who have appeared in his operas, as well as water color sketches of some of these in the costumes of various rôles. Some of these once famous singers have names which would hardly be familiar to you in America at this day, but among the world-famed ones are those of Grisi, Pasta, Duprezin, Nilliani, Tell, Tamburini, Mario, and in recent times, Christine Nilsson and Adelina Patti. Of Patti there are a number, one taken when she could not have been more than seventeen, and with her autograph; another showing her in the costume of her famous rôle in "The Barber of Seville."

Also of great interest are the many caricatures of Rossini, some of them bearing inscriptions in his own handwriting. These are chiefly from French papers, and a ridiculous one bears the inscription (and signature) by Rossini, addressed to the editor and stating that he cheerfully authorizes

the circulation of this caricature since it proves that the *monkey of Pesaro* (scimmia Pesarese) is not entirely relegated to obscurity.

There are also pictures of the composer at various ages, an engraving of him as a very young, dashing looking fellow, dated Naples. There is an oil portrait of him in probably the thirties, and another, the work of an unknown individual, showing him perhaps a few years older, and a most remarkable piece of work, for it is executed entirely with the needle.

Then Gustav Doré's portrait of him after death—a copy of which is in the Liceo—is a striking canvas. There are two large busts, one in marble, one in clay, a number of interesting autograph letters, and a copy of his will, as well as portraits of his wife, of his several villas, and of the ceremonies when his body was taken to Florence, where it now rests, according to his wife's wishes.

ELISE LATHROP.

### WINS STEINERT PRIZE

**Seth Bingham Carries Off Honors at  
Yale Music School Graduation**

NEW HAVEN, CONN., June 15.—The closing concert of the Yale Music School was held last Monday evening in Woolsey Hall. About 2,700 people were present. The Morris Steinert prize of \$100 for the best original composition was awarded to Seth Bingham for his "Pièce Gothique," arranged for orchestra and organ, which he played on this occasion. Mr. Bingham is the composer of "Mother of Men."

The Lockwood scholarship for singing was awarded to Effie Ella Grant and the Lockwood scholarship for organ playing was divided between Walter Earl Heartley and Frances D. Tiernan.

The entrance prizes for the piano were won by Robert Henry Prutting of Hartford and Clare W. Mix of Bridgeport.

## BLIND MUSICIANS IN BOSTON CONCERT

**Perkins Institute Pupils Give Excellent Orchestral and  
Vocal Program**

BOSTON, June 15.—Pupils of the Perkins Institute for the Blind gave the most ambitious concert that they have heretofore essayed on the evening of Tuesday, June 9, in Jordan Hall. In a program consisting of vocal and instrumental selections by Schubert, Gounod, Balzoni, Mozart, Schilling, Damrosch and Dudley Buck they offered a most creditable performance.

In the instrumental work it was well exemplified what Edwin L. Gardner has been able to do with the orchestra. It contains all the parts necessary for a classical score and all were well under Mr. Gardiner's control, which of course was not exerted in the usual manner by gesture, but by a gentle tapping in the rear of the stage, never loud enough to become audible to the audience, but always sufficient to guide the keen-eared musicians.

The Schubert "Rosamunde Overture" was played with good contrast, and Gounod's "La Calombe" was full of delicacy and grace while Balzoni's "Minuet" for strings was daintily given. The "Magic Flute" Overture of Mozart was the most exacting work of the concert and the difficult selection was excellently done in the circumstances.

Richard Barnard closed the first part of the program with an organ fantasia by Bartlett, and the second part consisted of choral and solo vocal music. The singers showed smooth execution and good style, while the Gounod Club, an organization of female voices, sang Schilling's "Blue Bells of Scotland" and Buck's "Annie Laurie" with praiseworthy ensemble. The club is a double quartet of young women.

The vocal solos were by Henry E. Mozealous, baritone, a graduate of the Perkins institute, who sings with much more spirit than is usual with blind singers.

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**WANTED: NEW NATIONAL AIR**

**"The Star-Spangled Banner" Presents Too Many Difficulties**

[From the Cleveland Plain Dealer]

The fact that we need a popular national air is still further illustrated by an incident that occurred a day or two ago at a Summer resort near New York. "The Star-Spangled Banner" is a musical effort that presents serious difficulties for the unpretentious singer. The air is not an easy one, the words are trying to the ordinary memory. At the summer resort in question a chapter of the Daughters of the American Revolution was assembled for its annual luncheon and for the customary patriotic exercises. When the orchestra struck up Key's inspired tribute to the flag the members of the chapter arose and sang. The first verse went fairly well, the second proved a stumbling block—the singers being unfamiliar with the lines, and there is no doubt the orchestra would have finished the air alone if it hadn't been for a volunteer. While the chapter members were quavering and stumbling and dropping by the wayside, a clear, sweet soprano took up the air and the words and sang the song through triumphantly to the very end. The singer was a maid employed in the inn, a maid of foreign birth, whose English was marked by an accent, but whose memory and ear and voice only waited the opportunity to show their readiness. So the grand old song was saved from vocal wreckage by a girl who knew little or nothing of the flag's history, yet could sing of its glory in a manner that charmed all who heard her.

The skill to sing pleasingly is reserved for the comparative few. Perhaps the singing should be confined to this favored minority. But there are times when the crowd delights in making itself heard. For that reason a national air is demanded that can be mastered by the novice, both in tune and words.

**Music Teacher Rewarded for Kindness**

CHICAGO, June 10.—Edith Bane, a music teacher who lives in Fifty-third street, was notified to-day that Giles Gilbert, of Duluth, Minn., had bequeathed her \$25,000 as a token of appreciation of her cheery disposition and attentiveness to the late Mrs.

Gilbert in her last illness. Miss Bane had met Mr. and Mrs. Gilbert here some years ago. Mrs. Gilbert was an invalid and the young music teacher did much to cheer her, with the result that she became a close friend of the elderly pair.

**GENEVIEVE WHEAT,  
POPULAR CONCERT  
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**GENEVIEVE WHEAT**

PITTSBURG, June 15.—Genevieve Wheat, the popular Pittsburg contralto, who has been doing concert work in New York this season, is soon to be married and will go West to live. Her present concert season brought her before the public on many occasions and she has won many laurels as an artist of the front rank. Besides her concert work she has been filling an important church position in New York.

Two new short operas by Andreas Ferretto were recently given in Vicenza, Italy. The titles were "Fantasma" and "La Violinata." Both were well received.

**DIPLOMA FOR MISS AKELS**

**Cincinnati College of Music Honors Gifted Young Pianist**

CINCINNATI, O., June 15.—Mary Love Akels, pianist, received the one post-graduate medallion awarded by the College of Music this year. For a number of years she has been under the personal instruction of Albino Gorno, principal of the piano department.

Miss Akels gained her first mark of recognition in a musical way in 1902, when she received a certificate as a pianist with "great distinction" and the Springer gold medal, and two years later a diploma as a concert pianist and teacher of piano, with distinction and medal. Miss Akels has been heard previously in public, and her post-graduate recital in the Odeon Wednesday evening, June 3, showed further evidence of her musical ability. She was assisted by Florence Hardeman, violinist, and Nina Dale Parke, cellist.

**CLUBMEN SEND BOY ABROAD**

**St. Louis Citizens Find Youthful Violin Genius and Pay Expenses**

ST. LOUIS, June 15.—An eleven-year-old lad, Abe Morris, of this city, is about to be sent abroad by members of the St. Louis Club to study violin under Caesar Thompson and Ysaye in Brussels, having, it is claimed, already learned all that local teachers could impart to him. The boy played at the club one night and certain members believing that they had heard a genius got up a subscription whereby the youthful violinist and his parents will be enabled to go abroad and there remain for three years at least.

The father is a violin maker, and when Abe was still very young he taught him his first lessons.

**How Miss Goodson Protected Her Gown**

A special source of pride to Katharine Goodson—as indeed to all members of her sex—is her attire. The English pianist, who is to visit America again next season under Loudon Charlton's direction, has a wardrobe that contains gowns that are not only rarely beautiful, but distinctive ones

that are of never failing source of delight and envy to her feminine admirers.

In this connection it is interesting to note a salutary lesson which Miss Goodson gave to the management of a small theater in a Western town, where she played last season. On reaching the concert stage she found it carpeted, a fact that rendered it unfit for a piano recital, but worse still, the carpet itself was in such an unclean condition that the skirt of her beautiful lace toilette which she had donned for the concert was in danger of being soiled.

The carpet was removed and then the stage was found to be covered with a layer of dust which made the situation worse than ever. Though the hour of the concert was approaching the pianist insisted upon waiting until the stage had been wet down, swept and scrubbed. It was a healthy lesson that might be imitated with profit by her sister artists.

**NEWARK STUDENTS' MUSICALES**

**Director Louis Arthur Russell Presents Pupils in Series of Programs**

NEWARK, N. J., June 15.—At the first recital in a series of three musicales by students in the College of Music in the Lauter Company's music warehouses compositions by Beethoven and other classicists comprised the program. The second recital in the warehouses of Mathushek & Son brought forth works by Mendelssohn and his fellow-romanticists. The third recital took place in the Wissner piano warehouses, when compositions by Chopin and Schumann were heard. The annual commencement exercises of the sub-junior department in the College of Music, of which Louis Arthur Russell is director, were held in the assembly hall of that institution Wednesday afternoon and evening, June 10. During the week beginning to-day two concerts will be given by advanced students in the college in Wallace Hall.

**Miss Wentworth to Study Abroad**

Estelle Wentworth, the prima donna of George M. Cohan's "Yankee Prince" company, will at the conclusion of her present contract with Cohan and Harris, which has a year to run, leave the stage for a period in order to cultivate her voice in Berlin.

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## WHAT IS BEING DONE IN EUROPEAN MUSIC CENTERS

COLOGNE CHORUS IS  
HEARD IN LONDON

Katherine Goodson, Cecil Fanning  
and Arthur Shattuck Give  
Recitals

LONDON, June 9.—The two concerts given at Queen's Hall last week by the Cologne Male Choral Union attracted a great deal of attention. At both concerts Willy Hess, the violinist, of Boston, and Fräulein Vidron were the soloists. At the first the chorus sang Max Bruch's "Vom Rhein," Schumann's "Der träumende See," Ritor-nell's "Minnesänger," Hegar's "Totenvolk," Von Othegraven's "Liebchen im Grabe" and "Der Leiermann," Zander's arrangement of Brahms's "Wiegenlied," Kremser's "Im Winter," Gounod's "Serenade" and Renthaler's "Glockenthürmer's Töchterlein."

Prof. Hess played Bach's "Chaconne," Bruch's Romanze in A Minor, op. 42, and Wieniawski's Scherzo and Tarantelle in a manner that won him an ovation, which was repeated at the second concert, when his solos were Vieuxtemps, Fantasia Appassionata, Beethoven's Romanze in F and two of the Brahms-Joachim Hungarian Dances. On this occasion the chorus sang Kremser's "Frühlingsnähren," the "Pilgrims' Chorus" from Tannhäuser, Hegar's "Rudolf von Werdenberg," Julius Rietz's "Morgen lied," Zöllner's "Heini von Steier," Silcher's "Nun, leb' wohl, du kleine Gasse," Schwartz's "Weinachtsglocke," Kremser's "Zwiegesang" and Schwartz's arrangements of "Robin Adair" and "Home, Sweet Home."

Katherine Goodson, who not long ago concluded her second tour of America, played Brahms's Concerto in D Minor and Tchaikowsky's Concerto in B Flat Minor at her concert in Queen's Hall with which she bade the public good-by before leaving for a nine months' tour through Australia and America. She was given a fine reception.

At her third recital of the season, Julia Culp, than whom no other singer can claim a larger following in London sang Robert Franz's "Mutter, o, sing' mich zu Ruh'," "Ständchen," "Das Meer hat seine Perlen," "Es its gekommen," "Gute Nacht" and "Stille Sicherheit"; Richard Strauss's "Traum durch die Dämmerung," Beethoven's "Heimliche Aufforderung," "Freundliche Vision" and "Cäcilie," and the Brahms's "Mädchenlieder." It was an intolerably hot day, but Bechstein Hall was well filled.

At the second concert given by Sergius Kussewitzky, the Russian double-bass virtuoso, with the London Symphony Orchestra, Sergius Rachmaninoff, the Russian pianist-composer, appeared as soloist, playing his own Concerto in C Minor, No. 2. The middle movement, an adagio, made the most pleasing impression of the three. The most noteworthy feature of the program was a symphony in G Minor by Basil Kalinnikoff, a Russian who died when still very young without having received any encouragement. He wrote two symphonies, of which this is the first. The *Daily Telegraph* says: "We cannot recollect any incident in which a novelty produced such a strong, such a direct appeal as the one in question. Of the four movements of which it is composed, not a single one is weak. Attention is held from first note to last."

To-night Tetrzzini, Bonci, Sammarco, Glibert and Marcoux, the latter from Brussels, appear together in "Rigoletto" at Covent Garden, and again on Thursday in "The Barber of Seville." Gluck's "Armide," which was presented in German last Saturday, will be repeated to-morrow evening, with the same cast, Emmy Destinn in the title rôle, and, associated with her,



STATUE OF NICOLA PICCINNI IN BARI, ITALY

The old Teatro Piccinni, now undergoing extensive alterations, and a statue of Nicola Piccinni, the prolific opera-composer, in the square in front of that opera house in Bari, Italy, perpetuate the memory of the city's most distinguished son, who was Gluck's rival in the affections of the public of Paris, whither he moved by the special desire of Marie Antoinette. He was born in January, 1728, and died in Passy, near Paris, in May, 1800.

Mme. Kirkby-Lunn, Caroline Hatchard and MM. Cornelius, Hyde and Nietan. This will be the last German performance of the current season. Last night Destinn, Florence Wickham, Jörn, Putnam Griswold, Nietan and Anton Van Rooy were heard in "Der fliegende Holländer."

Arthur Shattuck, the American pianist, reappeared last week at Bechstein Hall after an absence from London of two years. His program included Mendelssohn's "Variations Sérieuses," d'Albert's arrangement of Bach's Prelude in F Major, Rachmaninoff's "Serenade," Debussy's "Reflets dans l'eau," Ravel's "Jeux d'eau," Grieg's "Peasant's Dance" and three Liszt pieces, Edith Miller, the Canadian contralto, varied the program with four songs by Tosti.

Cecil Fanning, the Ohio baritone, with H. B. Turpin, as accompanist, gave a recital at Æolian Hall last week, when his program embraced Schubert's "Der Wanderer" and "Wohin," Wolf's "Verborgeneheit," Strauss's "Traum durch die Dämmerung," Loewe's "Erlkönig," "Henry the Fowler" and "Edward," Massenet's "Vision Fugitive," Kjerulf's "Synnove's Song," Taubert's "Kinderlieder" and a number of English songs, including Hopekirk's "Minuet," Tirindelli's "To Love, to Suffer" and Arthur Whiting's setting of Kipling's "Fuzzy Wuzzy." One representative critic said of him: "Mr. Fanning is certainly an artist of unusual powers. Very few share his genius for interpretation. His program last night covered an unusually wide field, yet never for a moment was he at fault."

Mathilde Verne, sister of Adela Verne, who is to tour America next season, played Schumann's Fantasia in C and "Mai," Beethoven's "Moonlight" Sonata, Brahms's Intermezzo in C, and a group of English novelties—Balfour Gardiner's "Noël" Mary Benedict's "Silhouette" and a Berceuse and Scherzo by Alice Bredt-Verne.

E. B. M.

## BONCI LEARNS GERMAN RÔLES

Distinguished Italian Tenor to Sing  
Both "Lohengrin" and "Walther"

Alessandro Bonci, the eminent Italian tenor, is adding two Wagner rôles to his repertoire, according to a letter he has written to a friend in New York. In this letter Mr. Bonci states that during his recent engagement in Vienna, when he sang at the gala performances in honor of the Emperor Francis Joseph's jubilee, he became imbued with the idea that he ought to have some German rôles on his list.

He immediately set to work to study *Walther* in "Die Meistersinger" and *Lohengrin*, in the original language. As his

knowledge of German is extremely limited the task presented serious difficulties, especially as, in addition, a different style of singing is required from that to which he is accustomed in Italian operas. The tenor is an indefatigable student, however, and he expects to have both of these rôles ready by Fall, so that he may be heard in them next Winter at the Metropolitan.

CARUSO AND MELBA SING  
WITH RENAUD IN PARIS

\$25,000 Paid for "Rigoletto," with Metropolitan and Manhattan Stars,  
at the Opéra

PARIS, June 12.—One of the most brilliant audiences ever seen in Paris assembled at the Opéra last night to hear Caruso, Melba and Renaud in "Rigoletto," given for the benefit of the Society of Dramatic Authors and Composers.

"I have had the greatest reception of my life," said Caruso after the performance. "So have I," said Mme. Melba. Each was the object of an unusual demonstration, as was also Renaud.

The tenor and the soprano were entertained at dinner and later at supper by Gabriel Astruc, and other prominent members of the "Société des Amis de l'Opéra."

The house was crowded, and all the notabilities of Paris were present, including President Fallières, who warmly congratulated the singers. According to M. Astruc, the benefit cleared \$25,000, a record-breaking figure.

## NEW WORK BY SHAPLEIGH

American Composer Residing in England  
Introduces "Gur Amir"

LONDON, June 9.—Bertram Shapleigh's new orchestral suite, "Gur Amir," received its first performance at St. James's Hall during the closing week of this season's Promenade Concerts. The same composer's concerto for viola and orchestra was also performed the same evening, the solo part being played by Siegfried Wertheim. The "Gur Amir" was warmly received, and Mr. Shapleigh had to acknowledge the applause many times.

"Gur Amir" means the tomb of Timour, or Tamarlane, the Asiatic "shepherd king" of the fourteenth century. The suite consists of four sketches, inspired by a French translation of a Persian poem of the seventeenth century.

Mr. Shapleigh's orchestral suite, "Ramayana" was repeated at St. James's Hall the week following its first performance there, which made its sixth performance in England since its completion only four months ago. Carlotta de Feo sang several of Mr. Shapleigh's songs at her recital in Bechstein Hall last week.

L. J. P.

TETRAZZINI THINKS  
MELBA SNUBBED HER

Italian Soprano Will Not Sing at  
Australian's Anniversary  
Concert

Dispatches from London report that the long-distance friendship existing between Nellie Melba and Luisa Tetrzzini has come to an abrupt termination and that, as a consequence, the Florentine songbird will not warble at the concert the Australian diva is giving at Covent Garden this month in celebration of the twentieth anniversary of her debut there.

It is understood that at first Tetrzzini was inclined to accept Melba's invitation, being under the impression that the concert was arranged by the management of the opera house. Her friends say she had practically made up her mind to grant Melba's request, but a few days later the two divas met at a rehearsal, and those who were present say that Melba elevated her head and, nodding stiffly in the direction of Tetrzzini, said:

"My best compliments for your singing last night. It delighted me."

Tetrzzini acknowledged the compliment and smiled sweetly, but she was plainly embarrassed by the distant manner of the Australian singer.

"It was not what Mme. Melba said," says a close friend of Tetrzzini, "but the manner in which she said it. She swept away majestically after a few seconds' conversation, which left Tetrzzini no other alternative but to conclude she had been snubbed."

The next day Mme. Tetrzzini announced that she would not appear at Melba's concert, and a few hours later Caruso, taking sides with his countrywoman, begged to be excused from participating in the Covent Garden affair. In explaining her position Mme. Tetrzzini said:

"I am sold out to Mr. Higgins. He is master of my movements in London. If he orders me to sing at Mme. Melba's concert I shall do so; otherwise I shall not. He has given Mme. Melba Covent Garden for her affair, but evidently he doesn't care about making her a present of one of my twenty-four appearances in London."

Tetrzzini supplemented the above statement, it seems, by remarking that she had unbounded admiration for Melba as an artist.

## MANY RECITALS IN DENVER

Pupils of Natalie Haenisch and Other  
Teachers Heard in Public

DRESDEN, June 8.—The pupils' concert given by Natalie Haenisch once more testified to the fine endowments of this teacher as a pedagogue. Frau Haenisch has a number of excellent voices in her class, especially notable being Fräulein König, who has a contralto voice of great range and beautiful timbre. Frau Haenisch is one of the principal forces in the Dresden music world.

The Royal Conservatory recently gave a series of nine recitals, pupils of Felix Draeseke, Frau Orgeni, Rudolf Feigerl and Reuss being among the most advanced performers. The programs of the series were especially interesting, with modern composers such as Stojowski, Moskowski and Emil Sauer side by side with the classics.

Della Thal, pianist, offered an ambitious program at her recital, playing compositions by Bach, Schumann and Chopin in a manner that made the most favorable impression.

Felix Draeseke has been elected honorary member of the Orpheus Society. His works have figured on nearly every concert program this season, songs, chamber music, choral and orchestral works from his pen being brought out. One concert was devoted exclusively to his compositions.

A. I.

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## "Genius Is the Art of Taking to Bed," Clara Clemens Tells a London Paper

IN a recent article contributed to the London *Express*, Clara Clemens, the American contralto, who is now in the English metropolis, singing both publicly and privately, betrays a sense of humor worthy of her father in a protest she makes against being referred to principally as the daughter of Mark Twain.

"I have just come to the conclusion that things want readjusting in this old world of ours," writes Miss Clemens. "Need I mention the fact that I refer to the glaring injustice of having to go about labeled 'Mark Twain's daughter' when I am doing my best to pursue a musical career?"

"Father is, of course, a genius—and that is what makes me so tired. My fatigue is directly caused by the incessant strain—prolonged over some years and induced by trying to find a secret hiding place where I can shroud my identity and be sure of a really comfortable bed.

"I have a mind to scour Europe for such a place, and when I have found it to take to bed for, say, a couple of years, and arise—a genius. For the bed habit is the recipe of father's success.

"While I have been tiring myself out in an endeavor to rise to the heights as anybody else's daughter, he has just lain in bed and thought things and got out of bed now and then to loaf around on a lecture tour or tramp lazily through Europe. That's why I'm looking for a really comfortable bed. Genius is the art of taking to—bed.

"Father called me a genius once when I was about fifteen, and shortly after that memorable night I came over to Europe. Then my troubles began. They began in Berlin, where father, thanks to no violent physical efforts on his part, is wonderfully popular. When I was not studying hard at my music I would go out occasionally to little functions, where I would sit in a corner and be completely ignored by all assembled until some foolish person whispered to another: 'I believe that's Mark Twain's daughter in the corner.'

"Then the guests would arise as one man and swoop down upon me, and expect me to be 'bright' and amusing after a hard day's work. These, of course, were the occasions when my august parent was not present. At social gatherings graced by his presence my existence was on the level of a footstool—always an unnecessary object in a crowded room. Father, fresh from bed, would completely flood the place with his talk. And yet the secret of his popularity never occurred to me at the time.

"But father has had much to endure, too. The last time he was in London he was assailed in Regent street by a venerable old lady, who shook him cordially by the hand and repeated fervently: 'I have always wanted to shake hands with you.' My father, who was feeling particularly brilliant after a long day's rest, was much moved, and responded gratefully: 'So you know who I am, madam?' 'Of course I do,' answered the old lady with enthusiasm. 'You're Buffalo Bill.'

"Father's white suit is another of my trials. I have always believed that the reason he took to wearing it is that it soothed him and reminded him of bed. His white hair, too, can be explained scientifically. The explanation can be found in any well-equipped natural history museum. The hares and the birds and the foxes in the Arctic regions are of a dazzling whiteness when the snow covers their haunts. Father is, therefore, a striking example of what is known as sympathetic coloration. His hair has gradually assumed the color of his pillow.

"But I must do father bare justice. In spite of his lying-in-bed habit he can be impetuous both in speech and action. When he gets too impetuous in speech I rise to the occasion and answer him back.

"Last Winter I was to sing at an important evening concert on the other side, and the entire family had been invited to attend a function in the afternoon. Father, being unmusical, could not understand that I should have been unfit to sing if I had chattered after his own fashion all the afternoon. And so I coaxed him to go and represent the family. At first he ob-

jected strongly, but finally, in a burst of impetuosity, he said: 'Yes, Clara, I'll go to that reception. I'd go to — for you.'

"To which I thoughtfully replied: 'If ever, father, you should be called upon to go there, please go labeled 'I'm for Clara.'"

### GRADUATES IN CONCERT

#### Diplomas Awarded by Columbia College of Music in Philadelphia

PHILADELPHIA, June 15.—The graduates' concert of the Columbia College of Music was given last Tuesday night in Witherspoon Hall. Members of the orchestra class were: John H. Burkartmaier, George E. Gamble, Theodore Alteneider, J. Edwin Feeny, Martin Schoenberg, George W. Keyser, Nathan Navro, Laura Cowell, Walter Longendorfer, Frances E. Mathews, Chas. J. McConnell, Jr., Gustav Bien, William Breidohr, Earl Saylor, Walter Tarbuck, Mathew Howard, Emily Spear, Adolph Voegelin.

G. LeRoy Lindsay was awarded a diploma in music. Other awards were made as follows: Gold medals—Elementary, class B, Matilda Messaros; elementary, class A, Adolph Voegelin. Prizes—Elementary, class C, Helen Kimmig and Ethel Kennedy; elementary, class B, Paul Spiese; elementary, class A, Anna Abrams; harmony, class B, first prize, Irene Haeberlen; second prize, Salome Wagner; harmony, class A, first prize, F. Elizabeth Wherry; second prize, Emily Spear; advanced harmony, Ester Maret and Annetta Fairlamb; counterpoint class, G. LeRoy Lindsay.

#### Special Vespers in Boston

BOSTON, June 15.—The special Vespers which have been attracting large congregations to the Central Congregational Church in this city will be continued to the first of July when the church will be closed for the Summer months. The quartet at the Central Church is composed of Mme. Evta Kileski Bradbury, soprano, Katherine Ricker, contralto, Willard Flint, bass, Joseph Viau, tenor, and the music is under the direction of George A. Burdett, organist. D. L. L.

## PORTLAND, ORE., LAUDS DAMROSCH'S ORCHESTRA

### "Oregonian" Critic Pays Tribute to the Art of New York Musicians and Their Director

PORTLAND, ORE., June 13.—Writing in the Portland *Oregonian*, J. M. Quentin pays the following tribute to Walter Damrosch and the New York Symphony Orchestra, which recently appeared here:

"Portland's honored guests for two eventful days can rest assured that the three orchestral concerts that they gave will be cherished as the most enduring musical treats we have ever had in this city. We have drunk true inspiration as from a fountain head, and have remained willingly seated at the feet of a master.

"Why is this orchestra different from others? Mainly because it is led by the greatest orchestral genius in this country, Walter Damrosch, who places new meaning into music with which we are well acquainted and infuses a finish and brilliancy into every selection not thought of by the ordinary musician. He has surrounded himself with a galaxy of enthusiastic players who have been drilled and drilled until they are well-nigh perfect.

"Just as one star differs from another, just as one fine oil painting costing many thousands of dollars costs more money than one seemingly just as good—so does the New York Symphony Orchestra, with Walter Damrosch, differ from many other excellent similar musical organizations. The people have been appealed to, and they have graciously voiced their approval. They are the court of the last resort."

#### Edith Thompson's Plans

BOSTON, June 15.—Edith Thompson, the talented pianist of this city who is under the management of W. S. Bigelow, Jr., for the coming season, has many plans for concert and recital work in progress. Miss Thompson will spend the latter part of the Summer in the White Mountains. She will leave shortly for a two weeks' stay with Mrs. Amory Elliott at Manchester-by-the-Sea, and in July will be entertained at the home of Mrs. George Gibson at Marblehead Neck for two weeks.

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## MISSSES SASSARD PLEASE LONDONERS



EUGENIE AND VIRGINIE SASSARD IN LONDON

This Snapshot of the Popular American Duetists Was Taken for "Musical America" as They Were Starting Off to Give a Concert

LONDON, June 9.—Despite the fact that there were many other attractions the same evening, including a concert by Rachmaninoff, the Russian pianist and composer, Æolian Hall was packed for Eugenie and Virginie Sassard's first joint recital of the present season.

These young Americans are held in high esteem here by both critics and public, and their singing, in both solos and duets, was received with enthusiastic applause. They gave a number of exquisite Schumann duets, achieving their greatest success with "Schön Blumelein," one of the most beautiful

of the composer's writings for two voices. Three others also were of particular interest as being imbued with the Spanish atmosphere, and of these "Bot-schaft" received the most applause. The Schumann duets they coached with Raimund Von Zur Mühlen, the eminent German Lieder-singer, who is established here.

Of this recital the *Morning Post* said: "The close attention which the Misses Sassard have given to the difficult art of singing duets is meeting with its reward. The concert they gave at Æolian Hall was exceedingly well attended. They sang some

of the delightful duets of Schumann with admirable identity of expression and unanimity of phrasing, with the added charm of light and shade." Another review said, in part: "As usual, their program presented many interesting features, was admirably varied, and well chosen duets were sung with delightful finish and refinement." L. J. P.

## MORSE PUPILS IN BOSTON

Recital in Steinert Hall Introduces Number of Talented Singers

BOSTON, June 16.—Pupils of Frank E. Morse, the successful voice teacher of this city, presented an interesting program of songs last evening in Steinert Hall, marking the closing of Mr. Morse's teaching season. The following pupils, many of whom are now occupying important church positions, took part: Ada M. Lewis, alto; Maud Beveridge, soprano; Elizabeth Morse, alto; Charles D. Mysterdt, tenor; Isabelle Wilson, soprano; Ethel Dickinson Shaw, alto; Carrie Donnell, alto; Frank W. Gills, bass; Edith B. Richardson, soprano; Florence Proctor, alto; Oscar C. LeBart, baritone; Mrs. Edward J. Smith, soprano; Arthur Y. Huxtable, basso cantante.

The program closed with an excellent production of the cycle of old English melodies "Flora's Holiday," by H. Lane Wilson, which was given by a quartet composed of Miss Richardson, soprano; Miss Donnell, contralto; Robert L. Moore, tenor; and Mr. LeBart, baritone. Much interest was also taken in the two trios by Elgar for female voices with violin obbligato.

The pupils did creditable work and displayed their own individuality in marked degree. This was one of Mr. Morse's best classes, and the recital gave much pleasure to a large audience.

Miss Wilson displayed temperament and musicianship in her delivery of songs by d'Hardelot, Foote and Manney. Miss Shaw and Miss Donnell sang with fine expression. Mr. Gills is now one of Mr. Morse's assistants. He has studied for four seasons with Mr. Morse, and during the past year has taught to a considerable extent. Some of his pupils gave an interesting pupils' recital last week. Miss Richardson has completed her third season with Mr. Morse, and Mr. LeBart and Mr. Huxtable were heard to advantage, as was also Mrs. Smith, who has a light soprano voice of particularly agreeable quality.

Mr. Morse has for years given much of his attention to normal work, and will as usual conduct his Summer school for teachers during July. D. L. L.

## Miss Goodson to Sail for Australia

LONDON, June 13.—Katharine Goodson, who will return to American for her third tour late in December, to begin on January 1 on the Pacific Coast, will sail from England on July 3, by the *Mongolia*, for Australia, commencing her first tour of that country in Melbourne in August. Her first appearance there will be on Saturday, August 22, with orchestra at the Melbourne Town Hall, when she will play three Grieg and Tschaiowsky concertos. She will play three recitals in Melbourne the following week, and will thenceforward appear in all the principal cities, sailing from Sydney on November 26 for Vancouver.

## PUPIL OF NEW YORK TEACHER IS ENGAGED FOR OPERA IN ROME



MARTA PAOLA WITKOWSKI

This Picture Represents the Young Artist in the Rôle of "La Cieca" in "La Gioconda"

Marta Paola Witkowski, one of Emma Thursby's most accomplished pupils, who has been singing with notable success in Rimini, Italy, during the past season, has just signed a contract with the Teatro Costanzi, the principal opera house in Rome, for the entire next season of five months, beginning in December.

By the terms of her agreement Miss Witkowski will appear in fourteen different rôles in Rome. During her recent season in Rimini she sang thirty-one times within two months in "La Gioconda," "Aida" and "Les Huguenots."

## GRIEG CANTATA IN PHILA.

"Olaf Trygvasson" Given in Quaker City for First Time This Week

PHILADELPHIA, June 15.—A Grieg concert will be given next Thursday evening in Wanamaker's Egyptian Hall by the John Wanamaker Choral Society, when the cantata, "Olaf Trygvasson," will be sung here for the first time. The soloists will be Mrs. Russell King Miller, contralto; Mabel L. Geist, mezzo-soprano; Harry Cunliffe and John N. Vandersloot, basses. Frederick E. Hahn will be the concertmeister and Stanley Addicks organist. There will be a chorus of 120 and an orchestra of fifty. S. E. E.

Eugen d'Albert has practically completed his new opera, "Izeyl." A German paper states that his "Tiefend," which is a lyric version of "Marta of the Lowlands," will be produced next Winter on three American stages. It has been announced for the Metropolitan, but where else is it to be heard?

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## MARINE BAND'S SUMMER CONCERTS IN WASHINGTON

Edgar Priest Elected President of Musurgia Club—Norman Daly, Pianist, in Recital

WASHINGTON, D. C., June 16.—The residents of Washington are having the pleasure of hearing the Marine Band nearly every evening in some of the beautiful parks which dot the Capital City. Sections of this musical organization are assigned to certain localities for promenade concerts, at which gather an attractive throng. Lieut. Santelmann, the leader of the Marine Band, only directs the concerts given on the White House lawn and on the steps of the Capitol. With these engagements on hand, this national musical organization will remain in Washington all Summer.

An interesting recital was given recently at the Washington Club by the pupils of Virginia Bestor. The various numbers rendered by the aspirants of the piano reflected credit upon the teacher, while Haydn's *Kinder Symphony* was particularly interesting.

At the recent meeting of the Musurgia Club, Edgar Priest was elected president and musical director, the other officers being Charles R. Bartlett, assistant musical director; LeRoy Gilder, vice-president; A. B. Pierce, treasurer; Horace Ward, secretary; H. S. Burbank, librarian, and Edwin Callow, business representative.

Norman Daly, pianist, assisted by Mrs. Louise C. Hill, violinist, and Lucius F. Randolph, Jr., tenor, gave a recital here last week.

Owing to the resignation of Mr. Middleton, Edgar Priest, one of Washington's finest organists, has been placed in charge of the music at St. Alban's Church.

Mme. Marie von Unschuld has succeeded in placing two of her piano pupils on the concert stage for the coming season. These are Catharine McMeal, who is still in her 'teens, and Mildred Kolb, who is a prodigy just passing into her 'teens. W. H.

## VOLPE ORCHESTRA PLANS

Director Will Spend Summer in Europe Arranging for Talent

Encouraged by the ever-increasing number of subscribers, and having enlisted the interest of many well-known music lovers, the Volpe Symphony Orchestra will enter on its fifth season with every prospect of continued success. The directors of the society announce a series of three Thursday evening subscription concerts at Carnegie Hall, the first to take place November 19. Arnold Volpe, the founder and conductor of the organization, sailed for Europe on June 13 on the *President Grant* on his vacation.

While making an extended trip abroad, he will arrange with soloists for next season's concerts. Mr. Volpe will return in September to begin rehearsals.

## MISS SADLER'S CONCERT

T. S. Lovette's Pupil Presents Interesting Program in Chicago

CHICAGO, June 15.—Marion C. Sadler, a talented pianist and artist student of T. S. Lovette, gave a concert at the Central Park Presbyterian Church, Friday evening, June 5. Miss Sadler played Beethoven's Concerto in C Minor, displaying a fine singing tone. Two duets by Miss Sadler and Frances Ross, and a concerto played by Miss Ross comprised the piano numbers.

Gertrude Consuelo Bates, the talented child violinist, supplied several violin selections arousing enthusiasm, and Carrie Conley gave a reading by May Isabell Fisk, which was interesting and amusing. Grace Gannon Davis was the vocalist, singing Meyerbeer's *Aria* from "*Les Huguenots*." C. W. B.

Kiel, Germany, is to have a conservatory of music. It will be opened on October 1 under the directorship of Dr. Albert Mayer-Reinach. The necessary funds have been contributed by private music lovers.

## MARION GREEN'S SEASON

Chicago Basso Has Sung in Western, Southern and Middle States



MARION GREEN, BASSO

CHICAGO, June 15.—Marion Green, one of the leading basses in Chicago, has just closed one of the most successful seasons of his career in concert work. He has filled more than 100 engagements through the West, the Southern and Middle states. Mr. Green has a comprehensive repertoire including the standard oratorios and Italian, German, French and English songs. The quality of his voice is admirable; his tones are produced seemingly without effort, and yet have remarkable resonance. C. W. B.

## POP CONCERTS' LAST WEEK

Three Special Nights Among Closing Performances of Twenty-third Season

BOSTON, June 15.—The last week of the twenty-third season of the "pop" concerts—the eighth and most successful held in Symphony Hall, began this evening. Three special "nights" are scheduled for the closing week, to-night being the annual "Harvard Night," which has taken on an added importance since Graduates' Night has been abandoned.

Thursday evening Conductor Kautzenback will give a request program and Friday evening will be the second Wagner night. Eight excerpts from Wagner's music will be played, the first and last sections of the program being given to them. The middle section will be miscellaneous. To-night's program was as follows:

March, "Cruiser Harvard".....Strube  
Overture, "Rienzi".....Wagner  
Waltz, "Estudiantina".....Waldteufel  
"Husarenritt".....Spindler  
Overture "Sphinx".....Thompson, '92  
Selection, "The Title Seekers," De Golyer, '08

(Pi Eta production, 1908.)  
Selection, "The Fate Fakirs".....Sweet, '08  
("Pudding" production, 1908.)

"Shadow Waters".....Seeger, '08  
American Fantasy.....Herbert  
Waltz, "Jolly Fellows".....Vollstedt  
"Fair Harvard."

March, "Up the Street".....Morse, '96

## Organist Frysinger in London

J. Frank Frysinger, composer and organist, sailed with his wife for London on June 6. Mr. Frysinger and his wife will be the guests of W. Wolstenholme, a celebrated composer of London, while in that city. Mr. Frysinger is specially honored with a personal letter of introduction to all diplomats of the United States, from the Secretary of State.

## COMMENCEMENT CONCERT OF THE COLUMBIA SCHOOL

Chicago Students Present Ambitious Program with Theodore Thomas Orchestra's Assistance

CHICAGO, June 15.—The Columbia School of Music, Clara Osborne Reed director, and Anna Shaw Faulkner, manager, gave its seventh annual commencement concert in the Illinois Theater, Tuesday afternoon. An orchestra of fifty of the Thomas Orchestra men, under the direction of Dr. Charles E. Allum, assisted. The soloists were Margaret D. Clark and Alice Horan, of the graduating class, and Winifred Wallace Lamb, Marion W. Williams, George Nelson Holt, of the faculty, and the Columbia School Chorus, under the direction of Louise St. John Westervelt.

The program opened with Von Weber's Overture, "Euryanthe," by the orchestra. Miss Clark played Rachmaninoff's Concerto No. 2, op. 18, in a spirited and noteworthy manner. Miss Horan's offering was Rubinstein's Concerto No. 4, D Minor, op. 70. Marion W. Williams played the first movement of Bruch's Concerto No. 1 in G Minor, displaying good intonation and very satisfying technique.

George Nelson Holt sang Massenet's *Aria*, "Roi de Lahore," and he sang the selection with fine appreciation of the text. Miss Lamb, who has been heard in Chicago on several occasions, is a pianist of high qualifications. César Franck's "Symphonic Variations" was her selection, and was one of the best features of the afternoon's entertainment. The members sung by the chorus under Mr. Westervelt's direction added charming variety to the program offered. C. W. B.

## AMERICAN ORGAN PLAYERS' CLUB ELECTS OFFICERS

Dr. David Wood Named President at Eighteenth Annual Meeting in Philadelphia

PHILADELPHIA, June 15.—The eighteenth annual meeting of the American Organ Players' Club was held on Monday, June 8, when the following officers were elected: Dr. David D. Wood, president; Dr. John M'E. Ward, vice-president; Mrs. John Bunting, secretary; Elwood Beaver, treasurer, and Laura A. Wood, librarian.

An excellent musical program was presented by Rollo F. Maitland, piano; Helen Ware, violin; William F. Newberry, baritone and May Porter, accompanist.

Dr. Ward, as chairman of the executive committee, read his annual report in which he said:

"There were twelve recitals given during the season just ended, at which were played eighty organ numbers, eight transcriptions, seven numbers with other instruments, and there were sixteen vocal selections. The different composers were represented as follows: Bach 7, Hollins 5, Wolstenholme 4, Guilman 4, Faulkes 4, Mendelssohn 3. Bach, as usual, heads the list, and the Great G Minor still remains the most popular with two renditions. It is to be regretted that more of the better class modern music is not played, compositions by Roger, Vierne, Basil Harwood, Widor, etc., etc., while the name of an American composer should appear on every program, as native talent should receive encouragement."

## Boston Composer Married

BOSTON, June 15.—Very privately and in the presence of only a few friends and relatives, Anna C. Hanley, daughter of the late Colonel Hanley, and Lawrence O'Connor, the well-known music composer, were married on the morning of Thursday, June 11, in Mission Church, Roxbury.

The pupils of the primary department of W. C. Schwartz's Music School, Philadelphia, assisted by Louis H. Rieber, violinist, gave a piano recital at the studio on the afternoon of Thursday, June 11. Some dozen or so young musicians gave an interesting program with insight and skill.

## CLASH OVER PUCCINI'S WORKS

Three-cornered Fight Between Ricordis and New York Opera Houses

It became known this week, through a statement made by George Maxwell, American representative of the Ricordis, that there is likely to be a clash next season over the right to produce the Puccini operas at the Metropolitan and the Manhattan.

Oscar Hammerstein declares that Mr. Campanini, who is a personal friend of Puccini, has secured for him from the composer and the Ricardis, the publishers, the right to produce "*La Bohème*," "*Tosca*" and "*Madama Butterfly*"; the Metropolitan claims the right by virtue of a contract Mr. Conried had, giving him the chance to renew his privilege every year. Mr. Maxwell says no contracts of any kind have been signed, so that neither house holds the right. Both institutions have taken steps to defend their claims.

It is suggested that the real source of the trouble can be traced to a desire on the part of Tito Ricordi, who aspired to succeeding Mr. Conried, to be avenged for being slighted in favor of Mr. Gatti-Casazza. It seems that when the contract for the renewal of the rights came to Mr. Conried to be signed one clause was missing, which he overlooked. In any case the Ricordis declare a new contract will have to be made, and insist upon larger royalties.

## MAUD POWELL'S TRIO

New Organization Is Already Heavily Booked for Next Season

Among the announcements of interest in connection with the new series of Sunday afternoon concerts arranged by Hermann Klein at the new Deutsches Theater, now in course of construction at Fifty-ninth street and Madison avenue, is that of the early appearance of the Maud Powell Trio.

This new organization is composed of Maud Powell, violinist, May Mukle, the now famous cellist, and Anne Ford, pianist. The latter is specially engaged for the season by Mme. Powell, who has long been familiar with her ability as an ensemble pianist.

She is said to be a marvelous reader, has a limpid, fluent technique and is moreover a musician who has had wide experience in chamber music playing. A heavy season is already booked for this strong combination of artists. They will be heard early in November in the middle West.

They go thence to the far Northwest, including British Columbia. In December they concertize in California, Arizona, New Mexico, Colorado and Iowa.

## The Appetite of Handel

Handel was a gross man, whose love of eating was anything but in accordance with the sublimity of his compositions. Can it be possible that the author of such heavenly strains, such a prodigality of the sublime, should have been the voracious glutton he is depicted? He used to order his dinner at an inn for two persons, and when the waiter inquired whether the company was not coming (dinner being ready), was told by the harmonist, in a voice of thunder, "I am de gompony! Pring de dinner!"

If all that is said of Handel be true, he was sometimes either so sensible of this infirmity, or so fearful of not getting enough when invited out, that he took care to make an enormous repast before he went; and in one of those ante-pasts he devoured a couple of chickens, half a dozen mackerel, and a good part of a duck, and in less than two hours went to complete his dinner with a nobleman. Handel was, in fact, an indulger of his appetite to excess.—*Modern Society*.

## Farrar's Engagement Extended

Geraldine Farrar's engagement at the Metropolitan, which has another year to run, has just been extended, according to the following cable message received in Boston on Monday from the soprano herself: "Director Dippel just signed me on splendid terms for five years."

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## AMERICAN BASSO'S LONDON SUCCESS

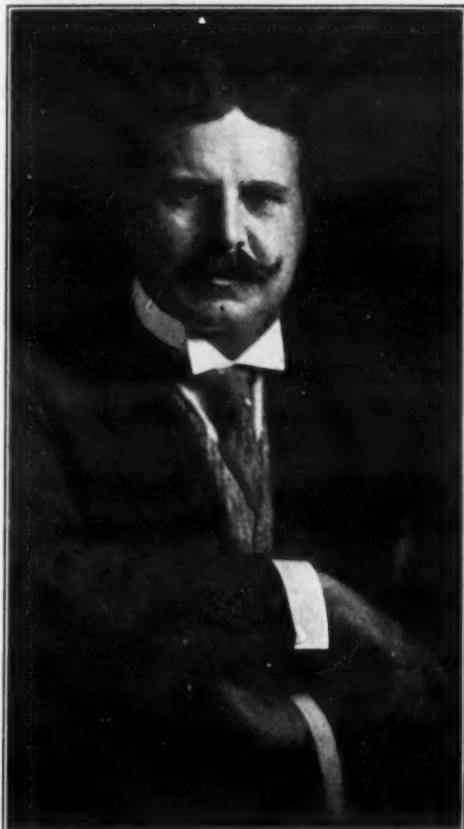
### Ernest Sharpe Gives the Fourth of Series of Seven Song Recitals

LONDON, June 9.—Ernest Sharpe, the American basso, was applauded by another large audience on Thursday, when, at the fourth of the series of recitals he is giving, he sang eight of Hugo Wolf's *Lieder*, including "Auf ein altes Bild" and "Geber," two songs by Hugo Kaun, three by Alexander von Fielitz and Wilhelm Berger's setting, dedicated to Mr. Sharpe, of Ibsen's "Oernulf's Klage."

Mr. Sharpe has had an interesting career, which opened in Chicago with ten years of study and teaching, followed by seven years of public work in London, where he made a specialty of German *Lieder*. Though he spent one season studying Wagnerian rôles under Cosima, Wagner's direction, he never really entered the operatic field.

Two years of teaching in Boston followed the years abroad, during which time he gave nine recitals, presenting for the first time in America complete programs of the songs of Hugo Wolf, Max Reger, Henning von Kasse and Wilhelm Berger, also doing the old Scotch metrical ballads, written to lute accompaniment, the manuscripts of which he had access to in the British Museum. Mr. Sharpe later returned to England and gave the first program entirely made up of songs by American composers ever given in London. His recitals were repeated with equal success in Berlin, after which he went around the world giving concerts in all the large cities, returning to America in February of last year.

Mr. Sharpe is earnest and sincere in his devotion to his art, and a happy fate has recently placed him in the position where he can now pursue it for its own sake. It



ERNEST SHARPE

**This American Basso Thinks Conditions Are Better Here Than Abroad for Artists of This Country**

is his opinion that though Americans are forging ahead in musical matters all over the world the way on this side of the water is peculiarly difficult for them. He maintains that conditions in America are really better than anywhere else for them.

L. J. P.

### NEW SONGS BY RUEBNER

#### Three Effective Duets Among Latest Compositions by Columbia Professor

Cornelius Rübner, who occupies the chair of music at Columbia University, is the composer of a series of new songs and duets just issued by Luckhardt and Belder, of New York. Provided with both German and English texts, the English titles of the duets are "The Snowdrop," "The Rose" and "He and She," and of the songs, "What Shall I Do?" "Longing," "Moonlight Night" and "My Little One."

The duets will prove valuable acquisitions to the comparatively limited repertoire of effective vocal duets, while the solos will make no less potent an appeal to singers who experience difficulty in finding novelties of a high order for concert purposes. All bear the stamp of Prof Rübner's mastery of the form, ingenuity and individuality in harmonic construction and fertility of melodic invention.

#### "Pirates of Penzance" in Bloomington

BLOOMINGTON, ILL., June 15.—Performances of "The Pirates of Penzance" were given last Friday and Saturday evenings at the Grand Opera House, in which some of the leading singers of this city participated. The opera was staged and rehearsed by George Herbert of Chicago, who has for a number of years past produced operas in and about this section. The leading rôle of *Mabel* was taken by Mrs. Harriet Thomas.

C. E. N.

Mrs. Rauliffe Caperton, the representative and assistant of Lamperti, closed her successful season in Philadelphia and at Ognity School, last week, and has gone to Portland, Me., to resume her Summer school in that city.

### Patti Had No Fear of Mice

[C. P. Levilly in the London Chronicle]

During the time I was with Mme. Patti she often proved herself to be a fearless woman. There was an incident at a Philadelphia hotel—where she was bitten by a mouse. Her maid was just arranging the bed for her when out from the sheets jumped half a dozen mice. The diva was not frightened. Indeed, she was rather amused, and threw some sweets on the floor so that her visitors might have supper. Then she went to bed and to sleep. In the early morning she awoke with pain in her left ear, and putting up her hand she disturbed a mouse which had started biting her. For the next few days Patti's mishap, which happily had no serious results, was the talk of America, and she was bombarded with presents of all kinds of mouse traps and vermin killers.

### Florence Austin Leaves for the West

Florence Austin, the New York violinist, left Tuesday for Minneapolis, to remain in the West until Fall, resting, practicing and preparing for her next New York season, which she will formally open with a recital on October 27. She will spend part of the Summer in the wilds of Northern Minnesota, where her father, who is a physician and surgeon, has a farm, as a retreat from his city activities, and the rest of the time she will be in Minneapolis.

### New Publication

No recent works in music pedagogy have more quickly come into favor among teachers and the profession generally than the various books defining the principles of music study advanced by Louis Arthur Russell, director of the Metropolitan Schools of Music at Carnegie Hall, New York, and Music Hall, Newark, N. J. Mr.

Russell has made a very complete study of two important branches of music culture, voice and pianoforte, and through a large number of essays and technical works has set forth principles of study and material for practice which he claims are representative of the most modern spirit of practical music culture, including thorough fundamental training, and reaching through to the requirements of the most advanced student and professional player and singer or teacher.

### BACH FESTIVAL FOR WEST

#### Californians to Hear Choral Music at Greek Theater in Autumn

SAN FRANCISCO, June 15.—Regular rehearsals will shortly begin for a Bach festival to include the B Minor Mass, to be sung in the Greek Theater at Berkeley, early in October. The festival will be under the direction of J. Fred Wolfe, head of the music department of the University, and already small sections of the contemplated choir of five hundred voices have rehearsed together.

The festival will last several days, and besides the great mass, the St. Matthew's Passion music will be given.

Much interest has been shown in the Bach revival in the West by leading local musicians and singers from this city and vicinity are being selected to take part.

### The "Box Party" Nuisance.

Oscar Hammerstein praised at a musical given in New York the perfect order that box parties now maintain at the opera.

"It wasn't always so," said the great manager.

"I remember in the '80s meeting an actor at supper on the first night of his production of Hamlet."

"Well," said I, "how did your Hamlet go?"

"Oh, splendidly," he cried. "The most sumptuous and artistic production seen on Broadway for years. And how it held the audience! Spellbound, every mother's son of them, from first to last. Why, sir, in the climaxes not a sound could be heard but the deep breathing of Polonius and suppressed sobs of Ophelia, and the laughter and conversation in the boxes!"—*Washington Star*.

### Closing Concert in Chicago

CHICAGO, June 15.—One of the most interesting closing concerts of the week was that of a class at the Caruthers Normal School of Piano, which was given in Assembly Hall, Saturday afternoon. The program was long, but interesting, and demonstrated the excellent work which is being accomplished at the school. One of the most pleasing features of the afternoon was the playing of little Josephine French.

C. W. B.

### Greek Prince Writes Flute Symphony

ATHENS, June 13.—Prince Nicholas of Greece has finished a symphony for flutes after motifs found in Frederick the Great's compositions for the same instrument. Nicholas, like the famous ancestor of the Kaiser, is an expert flutist and often plays for royal relatives and friends.

### Carl Venth to Teach in Texas

Carl Venth, former concert-master of the St. Paul Orchestra, and lately a soloist and teacher of Brooklyn, will become director of the violin department of the North Texas Female College, in Sherman, Tex. He will assume his new duties in August.

A Russian nobleman named Count Maxinoff committed suicide in Milan a fortnight ago because he lost his voice, which was considered an exceptional tenor, on the eve of his début in grand opera.

## ELABORATE PROGRAM OF MUSIC AS HARPIST WEDS

Mary de Chantal Müller Married in Baltimore to Henry Sylvester Fink



MRS. HENRY S. FINK

Baltimore Harpist Who Was Married in That City Last Week

BALTIMORE, June 15.—An interesting musical program was rendered at the wedding of Mary de Chantal Müller, harpist, and Henry Sylvester Fink, at St. Pius Catholic Church, Tuesday morning, by the student choir of St. Catherine's Normal Institute, Harlem and Arlington avenues. Marz's second mass was sung, with organ accompaniment and harp and violin obbligatos, and other appropriate selections. Before the arrival of the bridal party De Beriot's Andante was played by Elizabeth Rader, harpist, and Nancy Foster, violinist, and Benedict's "Romanza" by the same artists and Agnes Renchan, organist. Mendelssohn's "Spring Song" was also rendered. During the ceremony Braza's "Angels' Serenade" and "The Evening Star," from "Tannhäuser," for harp and violin, was played. Grace Weaver sang "Ave Maria," intermezzo from "Cavalleria Rusticana." The soloists in the mass were Blanche Sauerland, Elsie Menshaw, Jessie White and Lillie Schwab. Mrs. Fink, who has achieved distinction as a harpist, is a graduate of St. Catherine's Normal Institute.

W. J. R.

### Ada Chambers Sings in London

LONDON, June 13.—Ada Chambers, the New York soprano, sang at Mrs. Whitelaw Reid's reception on Thursday. She has since left for Paris, where she will spend the Summer studying. She returns to London next Winter to stay here with Clara Clemens, the New York contralto.

At the recent commencement of the Ogontz School, near Philadelphia Pa., the diploma of the Lamperti School of Vocal Music in America was awarded Ethel Smeal, contralto.

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Myrta Coe Rundle gave the second of her class recitals Wednesday afternoon, June 3, in Cable Hall, Chicago.

A new comic opera by Victor Herbert and Glen Macdonough, entitled "Algeria," will be produced late in August as the opening attraction at the Broadway Theater, New York.

A dramatic recital by pupils of Lida Leighton Jones was given at the Auditorium Recital Hall, Chicago, Wednesday evening, June 10. R. Winter, a pupil of George Spelman, assisted.

The choir of the Protestant Episcopal Church of the Holy Spirit in Philadelphia celebrated its fifteenth anniversary Sunday, under the direction of Herbert M. Boyer, organist and choir master.

The graduation recital of the Troy Conservatory of Music took place on Thursday evening, June 11, when a program was presented by Jeanette A. Keller, soprano, and Clara E. Morris, pianist.

Mr. and Mrs. Frederick Morley, of Chicago, will sail June 24 for England, where they will visit Mrs. Morley's parents, and later travel on the Continent. They will return to this country in October.

Charles H. Baker, a young musician of York, Pa., has been selected organist of Christ Lutheran Church, that city. He has been filling the position as assistant to Mrs. Chester Creager, who resigned.

One of the notable concerts of the season just now closing in Cable Hall, Chicago, was given by Agnes Hope Pillsbury, pianist, Ruth Swing Watson, soprano, and Mrs. Frederick C. Lewis, accompanist.

The eighth annual piano recital by the pupils of William Hatton Green, assisted by Florence Hinkle, soprano, was given Monday evening before a representative audience at No. 100 W. Gay street, West Chester, Pa.

Beatrice Mills, the leading woman in Richard Carle's production of "Mary's Lamb" at the New York Theater, New York, is going to Milan in the Autumn to study for the grand opera stage under Giuseppe Cima.

A piano recital by the junior pupils of Silas Rosser was given Tuesday evening, June 9, at Washington Hall, Scranton, Pa. They were assisted by Tydvil Jones, soprano; Thomas Abrams, tenor, and Julius Baldwin, violin.

Pupils and the faculty of the West Philadelphia School of Music, assisted by Mrs. Henry Grubler, vocalist, and Henry Grubler, pianist, gave a vocal and instrumental recital last week at the Methodist Episcopal Church Fifteenth street and Woodland avenue, Philadelphia.

Race Whitney, who is recovering from a severe illness in Salt Lake City, was gratified to learn that his opera "The King Maker," which he wrote in conjunction with Waldemar Young, is now in rehearsal for early production at the Princess Theater in San Francisco.

August Molzer of Wesleyan Conservatory, Lincoln, Neb., sailed last week for

Germany, where he will teach and study during the Summer, in Prague, Bohemia, doing special work with his celebrated teacher, Sevcik. Mr. Molzer will return about the middle of September.

Mme. Flavie Van den Hende, the well-known Belgian 'cellist, has been engaged to perform at Norwalk, Conn., on June 23, and on June 30 she will be one of the soloists at the convention of the New York State Music Teachers' Association at the College of the City of New York.

A musicale given at Lyric Hall, Honesdale, Pa., Thursday, June 4, by William Roescher, violinist, of Scranton, Pa., assisted by Margarite Ebenhardt, soprano; Miss Conger, Louise Edgar, Mrs. Elizabeth Retchmeyer, Mrs. Jessie Dolmetch, piano; Master Charles Seitz, violin.

As a part of the dedicatory services of the First Methodist Church in Des Moines, Ia., last week was the organ recital Thursday by Dr. Louis Falk of Chicago. The program included vocal numbers by Mrs. Fannie Wilkins-Ryan and Frederick Vance Evans. Irma Day was the accompanist.

The pupils of Angelo M. Read gave a recital at his studio in Buffalo, on Wednesday and Thursday mornings, June 10 and 11. Those who took part in the program include Pearl Jaynes, Clara P. Fisher, Maud MacLean, G. Clinton Sweet, Jr., Mabel C. Carbone, Lawrence G. Russell and Mary Case.

W. W. Hinshaw, director of the Hinshaw Conservatory, Chicago, has engaged Ila Burnap Hinshaw, soprano; John Miller, tenor, and Rose Lutiger Gannon, contralto, for his grand opera quartet, of which he is the baritone, and is now booking Chautauqua engagements. Edgar A. Nelson will be the accompanist.

Primary department pupils, assisted by Louis H. Rieber, violinist, gave a piano recital last week at the studio of William C. Schwartz, in Philadelphia. A matinee musicale was given on the previous afternoon at the same studio by pupils of the advanced department, assisted by Mrs. Sarah Richards Jones, soprano.

Among the various morning, afternoon and evening recitals of the Chicago Piano College was one given by Fannie Prentiss McGahan, a post-graduate of the school. L. O. Hagerup, tenor, a pupil of Milton R. Harris, supplied several vocal selections, in a commendable manner. Clara Rundborg-Wood was the accompanist.

The closing concert of the Centralizing School of Music, Chicago, of which Gertrude Radle-Paradis is director, was an excellent one. Among the performers were Miss Rhuman, Helen Chappen Walker and Robert Raymond Lippitt, Ragna Albertson and the Misses. Schweinfurth, Mallette, Holman and Keyes, and Carl Morse.

The pupils of the State Institute for the Deaf and Blind of Berkeley, Cal., gave a concert recently at which the program covered a wide range of composition. Among those who participated were Marjorie French, Everett Deckard, Maud Hilton, Tille Allison, Ruby Finnerty, Margaret Graham, Margaret Keugh, Remilda Debonodi, Maud Murphy, Valentine Miller and Elmer Stover.

Mrs. Willard S. Bracken, of the faculty of the Cosmopolitan School of Music, Chicago, brought out a number of talented pupils in recital Wednesday afternoon, June 10. They were Maud Sullivan, Maud Meyers, Hazel Keiser, Floyd Daigneau, Bell Crawford, Marjorie Booth, Adolph and Rudolph Engstrom, Mimi and Grace Kennicott, Irene Jerrue, Giralda Bodisch and Arthur Merz.

Frederick Carberry, of Chicago, gave two recitals in Milwaukee June 1 and June 2, made up of his pupils in that place. Mr. Carberry has a large following in Milwaukee, and gave two very interesting programs. Selections from the standard oratorios and grand operas, together with selections from German and English composers, and "In a Persian Garden" comprised the program.

Word has been received from Columbus, Ohio, of the unusual success of two residents of that city, Herman Stettner, a student of music in the Royal Conservatory at Brussels, and his sister, Irene, who has been studying piano in Vienna. Mr. Stettner is specializing in the 'cello, and it is expected when he and his sister return to America next year a concert tour will be arranged for them.

The students of the Walbrook Conservatory of Music, West North avenue, between Eighth and Ninth streets, Baltimore, closed the fourth season on Tuesday and Wednesday evenings of last week by two piano recitals. Those who took part were pupils of Carl G. L. Becker and Julia J. D. Sultan-Becker. The program included selections by Grieg, Haydn, Liszt, Wollenhaupt and Moszkowski.

A recital was given recently in the Penn-wood Clubhouse, Pittsburg, Pa., by the pupils of Georgeanna Carpenter, assisted by A. Marie Schwalm, soprano, and Helen M. Schnabel, contralto. The pupils who took part were: Harriet Lytle, Florence Emery, Ruth Gilderleeve, Mary Pew, Gladys Sleepy, Mary Esther Smith, Bettie Hodill, Elizabeth Keller, Blanche Reid, Catherine Lewis, Rhoda Gerwig, Ellen McKee and Allen Strayer.

The Ohio Conservatory of Music and Dramatic Art gave an organ recital on the evening of June 6 in Cincinnati, to mark the installation of the new pipe organ just completed by the W. W. Kimball Company. The organ is most complete in every detail and the organ numbers on this occasion were played by Anthony Schuh, teacher in this department. Tor Van Pyk, tenor, and Jacques Sternberg, violinist, assisted on the program.

A recital by piano pupils of W. O. Forsythe, assisted by Belle Findlay, whose vocal studies are pursued under Mrs. Elizabeth Campbell, attracted a large audience to the Metropolitan School of Music in Toronto, recently. The pianists taking part were Ivy A. M. Knox, Hazel A. Fegan, Rubina A. Forfar, Frances Gardiner, Madelon F. Thomson, Gertrude Moran, Ethel M. Jennings, Edna I. Arnott, Helen E. Mitchell and Master Arthur Singer.

The third annual commencement of the Pratt Institute of Musical Art of Pittsburg was given in Carnegie Hall Lecture Lyceum on the evening of Wednesday, June 17. The program, which was varied and elaborate, was given by Clara M. Beck, Kathleen Duncan, Herbert Finkelhor, Rose Lambie, Esther Levine, Edna G. O'Brien, Gertrude Walrond, Ruth Loraine Bowers, Elizabeth Downer, Pluma Hervev, Louise Kimball, Helen Nicholson, Tibre Sheinberg, Ruth Williams and Edna Zimmerly.

An interesting series of vocal recitals by the pupils of Frederick A. Parker was given at Lyric Hall, Paterson, N. J., June 9 and 10. The piano pupils of John G. Zabriskie assisted in the presentation of the programs. Mr. Parker is well known throughout New Jersey as a concert singer, and is at present the preceptor of the First Reformed Church of Ridgewood, N. J. He will close his Paterson studio on July 20 and begin his Fall term on September

9, spending his vacation at Walton Lake, N. Y.

May Bell Hagenow, of Lincoln, Neb., who is a student in the pianoforte department of the New England Conservatory of Music, Boston, has frequently appeared this Spring at musical events. A short time ago she gave a special recital in Jordan Hall of the conservatory. On May 28, at a concert by advanced students in which the orchestral parts of the numbers on the program were played by Carl Stasny of the conservatory faculty, Miss Hagenow gave an interesting interpretation of Tausig's "Gipsy Airs."

Annette Pangborn, Louana Willett, Adair Hickman and John R. Rankel, of the Willett School of Music, Chicago, were engaged to sing with the Chicago Commons Choral Club, June 17. Ethel Connelly Cutler also sang at the Auditorium on June 17. Lulu Runkel, Amta Barlow and Zetta Whitson start *en tour* with the Chicago Ladies' Orchestra, June 28. Rose Nussbaum sings at the Aurora Chautauqua in July and Jackson Michigan Chautauqua in August. These artists are all teachers of the Willett School of Music.

The closing vocal recital by pupils of Stephen Steimmüller was given last week at the Lyceum parlor of Albaugh's Theater, Baltimore. The participants were Verona Klemm, Forestine Gough, Bessie Philpot, E. M. Norris, Alice Sloman, Nellie Morgan, J. Elmer Martin, Florence Salomon, Lula Gressitt, Leonette Schreyer, Walter Pentz, Edna Brown, Elizabeth Schumacher, J. W. Scott, F. M. Supplee, Mrs. Elizabeth Hammond Thomas, Mrs. Ada Clarke Webster, Mrs. Annie Stanton Cox, Irene Brown.

Commencement exercises of the Columbia College of Music, Philadelphia, took the form of a students' concert held on June 9 in Witherspoon Hall when a highly attractive program was presented including both vocal and instrumental numbers. Prizes and diplomas were presented by Rev. Thomas H. Sprague to the following: Diploma, G. Leroy Lindsay; gold medals, Matilda Messaros and Adolph Voegline, and prizes in the several classes to Helen Kinning, Ethel Kennedy, Paul Speese, Anna Abrams, Irene Haerberlen, Salome Wagner, F. Elizabeth Wherry, Emily Spear, Ester Maret, Annetta Fairland and G. LeRoy Lindsay.

Salt Lake City has a new musical organization called the Undina Club, composed of twenty enthusiastic young lady music students, with Miss Frazee president, and Lillieth Smith secretary. They are studying the art, in theory, in practice, and historically, giving special evenings to different composers, the idea being to learn better the spirit of a musical work by becoming acquainted with the personal history and characteristics of the composer. Papers are read setting forth the peculiarities of the works of a composer, and illustrations of the same are then given on the piano, or on such other musical instrument as the work in question may call for.

George Hamlin, who has been added to Loudon Charlton's list of artists, has won undisputed place among the first singers before the American public. To give categorically the successes earned by this singer would be to recall almost every important oratorio production and music festival offered in the United States during the past few years. Mr. Hamlin's name has become a feature upon the programs of such important organizations as the Handel and Haydn Society of Boston, the Worcester Festival, the New York Oratorio Society, and the Chicago Apollo Club, the Chicago Orchestra, and the Orchestral societies of St. Paul, Minneapolis, Pittsburg, Cincinnati, Cleveland, Milwaukee, Buffalo, Louisville, Nashville, and Atlanta. The seasons of 1904-5-6 Mr. Hamlin spent in Germany and France, singing there as well as in London with success such as is seldom achieved by an American. Such an impression did his work make that re-engagements were offered in almost every place that he appeared.

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## The Educational Drama

[From the New York Sun]

History has an incurable habit of repeating itself, and for that reason no one need be astonished at the appearance of another project to establish an educational theater. This one is intended to fill the mind of youth with high ideals and moral principles. Naturally every one will wish the project well, and at the same time will cherish a

certain amount of scepticism as to its perfect fulfillment of the lofty mission with which it is charged, for the history of the strictly moral and religious drama has, to say the least, been discouraging.

The solemnity with which St. Gregory of Nazianzen in the fourth century set about regenerating the Roman drama by constructing a play on the passion of Christ was soon succeeded by the lamentable attempt of the learned nun, Hroswitha of Saxony, who set out to show that much better comedies than those of Terence might be written, and that, too, with a moral purpose. The excellent sister did not hesitate to introduce comedy of a most graphic order, for in one of her plays some nuns, finding themselves rudely wooed by a bold Roman soldiery, fell upon their knees and prayed with such effect that the legionaries suddenly turned about and addressed their ardent protestations to pots and kettles in the convent kitchen instead of to the holy women.

The success of the old religious plays led to their being performed in the open air, for the churches were too small to hold the audiences. It was not long before the spirit of frolic which accompanied the outdoor crowd permeated the plays, and buffooneries of many sorts were introduced. At one period it was the custom to have three stages rising in a perpendicular series. The lowest represented the infernal regions, the middle one the earth and the uppermost heaven. The devil was the low comedian of the play and was chased and beaten with bladders tied to the ends of sticks.

It was the growth and prevalence of these abuses that led to various reforms, one of which resulted in 1600 in the establishment of the musical form of the religious drama, known to us as the oratorio. For a century after its introduction the oratorio was in most instances acted just as the opera was. Finally it assumed the solemn and funeral aspect of dress suits and evening gowns which go with it now, so that we behold Elijah wearing kid gloves when he denounces the priests of Baal.

It is a devious and rocky path that the moral and religious drama has traveled, and it would be well for the projectors of the new educational theater to think several times lest they find themselves inevitably tending toward sleep dealing concert on the one hand, or sacred vaudeville on the other. Meanwhile, might it not be interesting to try the experiment of playing one of the really dramatic oratorios in operatic form?

Mendelssohn's "Elijah" almost clamors for such treatment. But possibly Elijah was too strenuous a character to be held up for the consideration of gentle youth.

Susannah is also ruled out, and Samson must be laid aside. Jephtha and his daughter are tragic enough, but suggest no profound moral for youth. Massenet's "Eve" cannot be considered even for an instant. But stop a moment. In Boston there is a man who has composed an oratorio on the subject of Job. Here indeed is a moralizer of parts. Let the educational theater management consider Job. Great good might come therefrom to the young and also to the composer.

The repertoire of the Berlin Komische Oper has consisted principally this Spring of d'Albert's "Tiefand," Offenbach's "Tales of Hoffmann," Strauss's "Die Fledermaus," Smetana's "The Bartered Bride" and Verdi's "The Masked Ball," with Ruth St. Denis, the American dancer, as an additional attraction every evening.

Oscar Straus's "Waltz Dream" is running with undiminished success in London, Berlin and Vienna.



Poor at That



The Composer—If you couldn't use my song, why didn't you return it? I enclosed stamps for that purpose.

Publisher—I thought those stamps were in part payment for looking over the manuscript.—*Providence Tribune.*

"They don't write comic operas like they used to," said Mr. Stormington Barnes. "They used to have jokes then that made people laugh."

"Yes," answered the manager, "but you

must remember that in those days they had audiences who could be made to laugh."—*Memphis Commercial Appeal.*

\* \* \*

Sousa tells an amusing story of a German trombone player whom the composer-conductor knew in the early days when he was leading the United States Marine Band in Washington.

The old trombone player was named Backenblasser—a fact he could not help—and on one occasion Sousa saw him standing outside the theater where he had been playing for several weeks. Backenblasser was swearing very unmusically for a man who knew all about harmony, and he shook his fist at the theater and even administered one or two kicks to the unresisting brick wall.

"What's the trouble, Backenblasser?" asked Sousa, stopping in surprise.

"I will never play in there again!" shouted the German.

"Why not?"

"Nefer, I tell you, nefer!"

"But why not?" persisted Sousa.

"Because I haf been dischargt."—*Cleveland Leader.*

\* \* \*

"This lullaby doesn't seem to soothe the baby."

"Wonder why not?"

"I suspect he takes it for competition."—*Pittsburg Post-Dispatch.*

\* \* \*

The passionate rhythms of "The Merry Widow" waltz floated through the office, and the boss looked up from his desk impatiently.

"Frederic," he said, "I wish you wouldn't whistle at your work."

"I ain't workin', sir," the office boy replied calmly. "I'm only just whistlin'."—*New York Press.*

Edouard Blitz has sailed for Europe, where, in Flanders and Brittany, he plans to collect old folk songs for use in his classes in sight singing. He will study the public school system of teaching there.



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